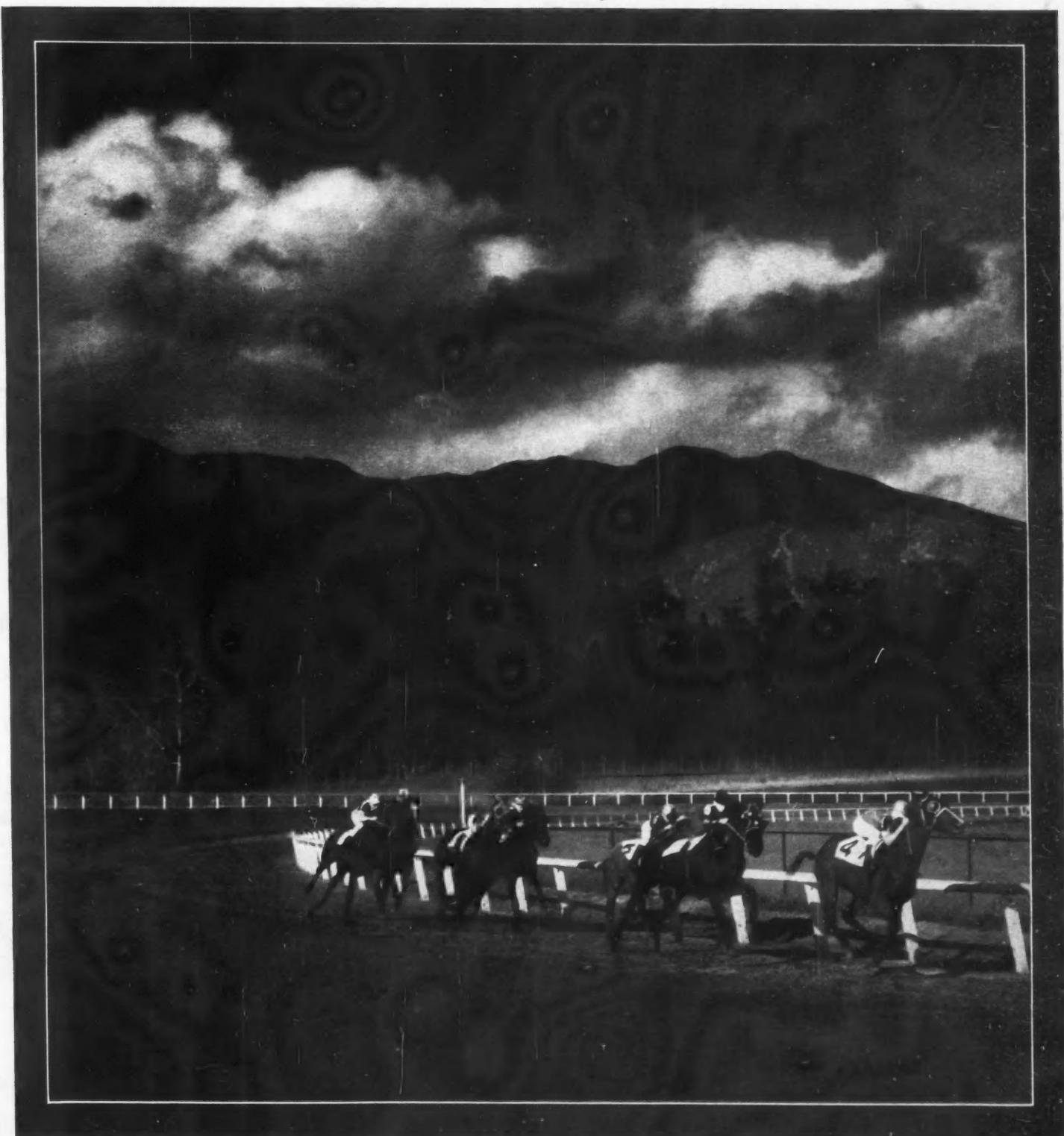


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The Home Stretch at Santa Anita Park

Photograph by Powell

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—As We See It

EQUIPOISE, Cavalcade, Mate and the other thoroughbreds now furnishing thrilling and honest racing to enthusiastic Californians are the main characters in the Sport of Kings but the directing genius, the scenery, the theater itself are equally important factors in the success already assured Santa Anita Park.

California is particularly fortunate in the fact that in the development, planning, construction and operation of this project, men of integrity and vision have financed, designed, built and managed for the public's interest. We owe a debt of gratitude to the California Horse Racing Board which, in all its decisions, has acted in good faith and without political bias.

In all the West no more picturesque or fitting site could have been selected than the old Baldwin estate where "Lucky" Baldwin established the fame of California horses. Important too, is the fact that Hal E. Roach, Dr. Charles Strub and their associates in the Los Angeles Turf Club decided to entrust the planning and construction of a permanent racing plant to men and organizations of experience and ability. The layman, yea, the sport writers who grind out their daily patter for the newspapers, are prone to overlook the excellent detail, the splendid design, the safe construction of the racing plant itself, all of which contribute to the ideal mental attitude in enjoying the sport to the fullest.

So, while you wait for the bugle to herald the approach of the horses for the next race at Santa Anita, note the excellent scale and design of the architecture for which Gordon B. Kaufmann is responsible. Stroll back of the grandstand and give thanks to the officials for employing a competent landscape architect, Tommy Tomson, when it might have been easier and cheaper to hire the first gardener who came along offering to do it (or them) at half the price. Then, consider the complexities of organizing all the craftsmen and superintending the actual construction of all the building operations which important work was entrusted to the well known firm of Lindgren and Swinerton.

We salute the Los Angeles Turf Club and we thank Messrs. Kaufmann, Tomson and Swinerton.

WE have had occasion before to point out the peculiarly short sighted policy of most of our daily newspapers. On the editorial pages will be found well written essays on needed civic reform, on another page we will read a news item about the owner, the publisher, the editor, attending the meeting of some organization whose purpose is to beautify the cities, tighten up zoning laws, etc. Yet in the real estate sections and pages devoted to building construction we find the most inexcusable and destructive practices.

The daily newspapers have admittedly played an important part in stimulating public interest in the federal housing act. This is not entirely unselfish because the building industry and realtors are footing the bills with paid advertising space. However, news-hawks, reporters, advertising salesmen are evidently in charge of the editorial sections devoted to building information because for the most part it is a most heterogeneous display of misinformation foisted on the building public. Because the speculative builder furnishes most of the paid advertising space they are logically, from the newspapers' viewpoint, the source of their information and therein lies the trouble. Few of the houses illustrated are designed by architects. For the most

part they are stock plans and except for modern built-in features represent the architecture of a past generation. When some misguided youth, untalented in architecture or building, is allowed to write glowing news stories and captions calling these poorly designed and out of date buildings beautiful and modern it is no wonder that we have need of modernization.

●

PLANS for the second annual Southern California Festival of the Allied Arts to be held May 10-June 1 are rapidly approaching completion, according to Mrs. Grace Widney Mabee, general chairman. Due to the great success the artistic affair met with last year, the festival headquarters, 324 Chamber of Commerce building, are already flooded with inquiries from persons who wish to participate in the event this year, to win recognition for themselves and their art. Of the 3,500 entrants in the 1934 Olympics of the Arts, approximately 800 were in the art section, and, because of the widespread enthusiasm expressed so far this year in the affair, an even heavier registration is anticipated.

Plans for the art exhibit of entrants in the coming event call for a three weeks' exhibit at the Los Angeles Museum. Already a large number of prizes have been received from civic-minded organizations and individuals with many more promised before the festival finally swings under way.

The competitions in the art division are most comprehensive and offer an opportunity for recognition for persons talented in many branches.

The contests include: 1—Architecture; 2—Painting (portraiture, figure painting, landscape or marine, genre, still life, black and white, miniatures); 3—Sculpture; 4—Art for Reproduction (book and magazine story illustrations, commercial art, printmaking, photographs); 5—Arts and Crafts in Industry (metal work, jewelry, wood carving, carved linoleums, weaving, glazed pottery, clay tiles, leather, bound books, hand stitchery); 6—Arts of the Blind (weaving, reed-work, sewing, knitting, miscellaneous); 7—American Indian Art Craft (rug weaving, pottery, beadwork, silversmith work, basketry).

Scholarships offered are: Painting—University of Southern California and Art Center School; Sculpture—University of Southern California; Book and Magazine Story Illustration—Chouinard Art School; Commercial Art—Art Center School; Photography—Art Center School; Ceramics—University of Southern California; Leather—Berland Studio; Metal Work—Chouinard Art School.

Other prizes include an award for the Christmas greeting card and the three honor awards given by Bullock's for the most progressive expression in crafts.

The festival is sponsored by the Women's Community Service Auxiliary of the Chamber of Commerce. Interested persons are urged to apply to the festival headquarters for complete details of the arts division.

●

BEING exclusive does not necessarily mean snobbishness—hiding one's beautiful possessions does not mean selfishness. Back in the nineties the newly rich and prominent people of the community wanted their houses built on the main street and there was always great competition for the house with the most windows, the most rooms, and the greatest number of iron

stags and dogs on the front lawn. With the gradual encroachment of business on residential property it became necessary to set up architectural restrictions.

When Mr. and Mrs. Home Builder decide to locate their home in the exclusive country club district it is not snobbishness nor selfishness that prompts them to locate here but a mantle of protection established by architectural and building restrictions. Sub-dividers and realtors have not been entirely honest in their efforts to give the new home owner proper protection from poorly planned houses. Palos Verdes, in southern California, is one of the outstanding examples of the value of architectural control for a residential community.

The Carolands Estates, located near Hillsborough, California, on the San Francisco Peninsula, is another residential community that is safe-guarding its property owners. When your neighbor must submit plans for approval to a competent planning board, your own property is safe-guarded and its value stabilized.

●

THE University of California at Los Angeles is vying with its big brother at Berkeley for interest in civic cultural activities. Because it was impossible to keep in close touch with local conditions, George Kelham, A. I. A., San Francisco architect in charge of all building for the University of California, withdrew as supervising architect of the university at Los Angeles and David C. Allison, A. I. A., was appointed by the board of regents. Mr. Kelham will continue in charge of all building in Berkeley. Plans have been approved for the early construction of a Greek theater seating 12,000 persons on the campus of the University of California at Los Angeles. According to the architects, Allison and Allison, the structure will be similar in appearance to the Hearst Greek theater on the campus at University of California at Berkeley.

●

GOVERNMENT ART in Federal buildings is henceforth under the direction of the Section of Painting and Sculpture, Procurement Division, United States Treasury Department. This new move was made possible by the success of the Public Works of Art Project, whose director-general, Edward Bruce, has been named consulting expert to the Section of Painting and Sculpture. Prime objective of the Section is to secure suitable art of the best quality available for the embellishment of public buildings. Local talents will be employed, so far as consistent with a high standard of art. Thus another forward step is taken for the recognition and development of art in this country.

One of the first undertakings of the Section of Painting and Sculpture is the competition for two mural paintings for the new Beverly Hills Post Office. The paintings will be two lunettes, each about fourteen feet long by eight feet in height. Twenty-nine hundred dollars is the sum allotted for the job. A dozen or so mural painters of southern California are now hard at work preparing drawings to be entered in this competition. The drawings must be finished by March 7, and the best of them will then be selected by a preliminary jury headed by Merle Armitage, who was in charge of the Public Works of Art Project for southern California. With him on the jury are Ralph Flewelling, architect of the Beverly Hills Post Office, Mrs. L. M. Maitland, Dr. Ernest L. Tross and Louis Danz. Final selection of the artist for these murals will be made at Washington.

Painters and sculptors throughout the land are heartened by the continued interest being shown by the government in stimulating the art life of the nation.

+ + THE CALENDAR + +
Music + Art + Clubs + Sports + Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 3221 West Sixth Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

EARLY SPRING FLOWER SHOW, sponsored by the California Garden Club Federation, will be held, March 16 and 17, in the Moyer Stephens garden, 920 Kings Road, West Hollywood, California. Twenty-five garden clubs and four junior clubs are expected to participate, featuring the early spring flowers in the garden and flower arrangement in the home, also potted and specimen plants. Altadena Garden Club has selected flower arrangement in the home as their exhibition; San Pedro Garden Club uses Japan as a subject, with an outdoor exhibition, while the Los Angeles Garden Club has taken Conservation as a theme, featuring the native plants and flowers to be conserved. Raymond Avenue Junior Garden Club will use Dish Gardens of all nations as the subject. Tea will be served on the large tennis court and under the trees. Admission will be charged.

NATIONAL COUNCIL of State Club Federations, meeting April 10 to 14, Ambassador Hotel, Los Angeles, California, includes 29 State Garden Club Federations, with an individual membership of 85,000. The object of the National Council is to promote helpful relations between clubs and to make combined action possible when expedient. The Council was organized that it might function as a clearing house for information for state members and become a factor in national questions that affect horticulture, conservation and the beauty of America. The Council publishes a Bulletin quarterly, giving official news of the organization and general garden information.

SPRING GARDEN SHOW, Inc., will be held, April 4 to 7, in the New Exposition Building, Oakland, California. Butler Sturtevant, landscape architect, is the designer and has charge of all plans.

CALIFORNIA GARDEN CLUB FEDERATION holds the fourth annual meeting, June 14-15, at San Diego, California.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, opening in May at Balboa Park, San Diego, California, will offer, among many other outdoor attractions, a replica of the famous Ronda Gardens of Spain, reproduced under Richard S. Requa, supervising architect for the Exposition. Zack Farmer is director-general of the whole project.

FESTIVAL OF THE ALLIED ARTS will be held, May 10 to June 1, at Los Angeles, California. Headquarters are now established, 324 Chamber of Commerce Bldg., where requirements for entry in the various divisions may be obtained. Festival contests are in six divisions, Music, Drama, (speech arts), Dance, Art, Poetry and Writing, Cinematography. Mrs. John D. Fredericks is president, and Mrs. Grace Widney Mabes is general chairman of the Women's Community Service Auxiliary of the Chamber of Commerce, which is sponsoring the festival.

NATIONAL ORANGE SHOW celebrates the silver anniversary, a quarter century of exhibitions, February 21 to March 3, at San Bernardino, California. The president is B. D. Davis, and the decorator is W. J. Keown.

LECTURE COURSE on Current Topics is presented at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. Speakers and dates: Feb. 11, Ludwig Lewisohn. Feb. 18, Herman Morris Adler, "Hazards of Living." Feb. 25, John Strachey, "The Coming Struggle for Power." March 4, Emil Langley, "The Danube, River of Destiny." March 11, S. K. Ratcliffe, "England: The Hour of Decision." March 18, George E. Sokolsky, "Japan's Search for Power and Security."

PACIFIC GEOGRAPHIC SOCIETY offers the "Globe Trotter Series" in Los Angeles and Pasadena. The speaker, March 5, is Julian Bryan, "Russia—Impartially."

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LOS ANGELES

J. W. ROBINSON COMPANY, Los Angeles, announces a series of lectures and demonstrations to be given by Clare Cronenwett in the Auditorium on the Fifth Floor at 2 p.m. Admission is 50c. Dates and subjects are:

Feb. 8, Flowers for Living Rooms of 18th Century Influence.

Mar. 8, Tropical Notes in California Homes Stressing Outdoor Living.

Apr. 12, Arrangement of Gardens and Terraces with Informal Showings of Garden and Patio Costumes.

May 10, Dining Rooms in Reference to Table Settings for Spring Luncheons.

June 14, June Flowers for the Guest Room, the Bride and the Graduate.

THE MODERN FORUM, INC., covers important issues of the day through lecture events at the Philharmonic Auditorium, Los Angeles, California.

COMMUNITY AND STUDENT FORUMS add to the interest of the winter work at Mills College, as the lectures and discussions cover subjects of present day importance.

GREENWOOD REVIEWS add to the pleasures of a winter in California. Books, plays and current events are reviewed and illuminated through the art of Aline Barrett Greenwood. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, on Wednesday mornings. The next dates are February 20 to March 20.

EDANA RUHM, clearly and concisely sums up political situations, national and international, reviews the newer books with unusual interest at Hotel Huntington on Thursday mornings, February 14 and March 14. Mrs. Ruhm is also giving a series of "Events of the Hour" talks at homes in the Bel-Air and Brentwood districts to April.

LOS ANGELES TURF CLUB, Santa Anita Park, California, has extended the racing season into March, with races daily except Sunday. The Santa Anita Handicap for the \$100,000 stake will be run February 23.

NATIONAL WINTER DOG SHOW, sponsored by the Pasadena Kennel Club, February 23-24, at the Civic Auditorium, Pasadena, California, and is the second largest all-breed show held on the Pacific Coast.

POLO, a bit overshadowed by the racing at Santa Anita, comes into prominence with the Pacific Coast Open Championship, February 11-25, at Midway Country Club.

OJAI VALLEY COUNTRY CLUB, Ojai, California, announces the opening of the remodeled club house in February. A limited number of rooms and suites will be available to visitors.

BADMINTON TOURNAMENT, annual invitational, is scheduled for February 23 at Hotel Huntington, Pasadena, California.

J. W. ROBINSON COMPANY, Los Angeles, offers the following events for February:

Feb. 12, a reception for Blanche Collet Wagner, artist, to be held in the Auditorium at 2 p.m.

Feb. 15, a Spring Fashion Show on the Third Floor at 10:30 a.m. and 2:00 p.m.

Feb. 19, a motion picture with sound, "A Trip to South America, West Indies and Mexico," in the Auditorium at 2 p.m.

Feb. 20, a lecture and motion pictures on Boulder Dam in the Auditorium at 2 p.m.

Feb. 21, a book review by Mrs. E. A. Tufts in the Auditorium at 10:30 a.m.

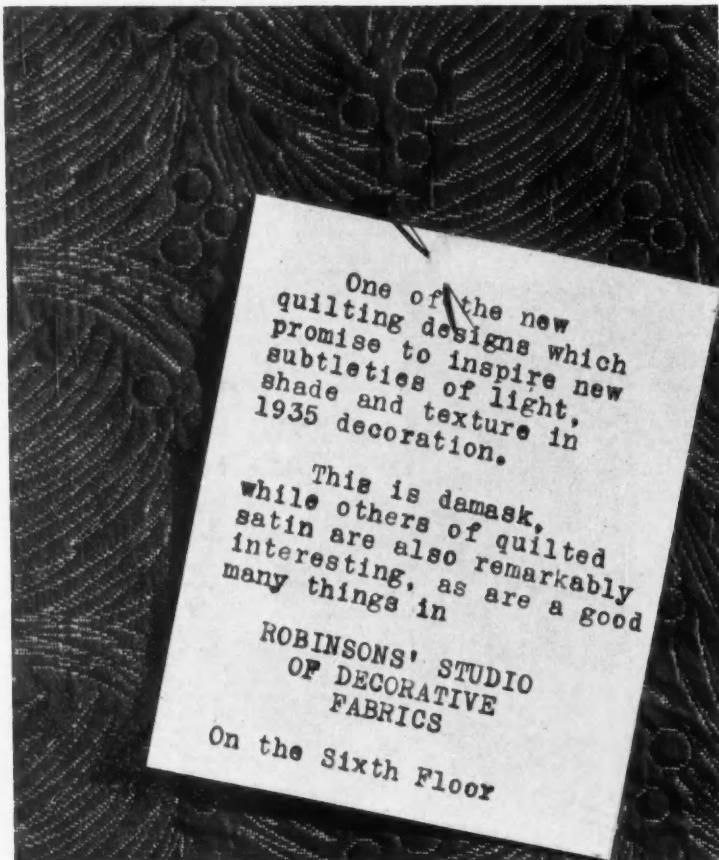
Feb. 26, a demonstration of kitchen appliances in the Auditorium at 2 p.m.

MUSIC

PHILHARMONIC ORCHESTRA, sponsored by the Southern California Symphony Association, under the direction of guest conductors continues the symphony concerts at Philharmonic Auditorium, Los Angeles, California. Wallenstein conducts and is the soloist of the pairs, February 7-8. Korngold conducts February 17. Stravinsky leads, February 21-22. Cameron, March 2, while Alfred Hertz returns to direct, March 8-9, at the Shrine Auditorium. Svedrofsky conducts the orchestra, March 16; Schoenberg directs the pairs, March 21-22, and Schelleng leads, March 30. Menuhin is the soloist, March 7-8, and Giannini, March 16. Otto Klemperer returns to Los Angeles for the May Music Festival.

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GEO. D. SMITH GENERAL MANAGER

ON THE RADIO

By LORNA LADD

I'VE a confession to make. I assumed, when this column was begun, that about two months would see me frantically digging for program material. I was constantly mulling over in my mind tricks of the trade to make old programs sound new, fascinating. This is the third month, and I discover that there is far more copy than space. I make my apologies to that fast growing baby—radio! And you'd better, too, for you're probably no different than many persons in thinking there's nothing new on the air.

Aimed at fostering a better understanding between the United States and Great Britain, the first international exchange of news commentaries between the two nations will be inaugurated February 12. Raymond Gram Swing will start the series, speaking from New York. Unfortunately, his program will not be heard in California at the moment. However, Sir Frederick Whyte who begins his talks Saturday, February 16, speaking from London, will be heard in the West, CBS-KHJ-KFRC, 2:30 in the afternoon. Officials of CBS and BBC intend that the series shall interpret fairly and intelligently the events taking place on both sides of the Atlantic.

One night last month Lily Pons caught a bad cold. André Kostelanetz coaxed Richard Bonelli to pinch-hit for her. In so doing, Bonelli became a featured soloist with the Chesterfield program. With Lucrezia Bori presented each Monday, Lily Pons heard Wednesdays and Bonelli on Saturdays, all with André Kostelanetz, his 40-piece orchestra and 18-voice mixed ensemble, this series is undoubtedly one of the current season's highlights. Time and place: CBS-KFRC-KHJ, 6:00 o'clock evenings.

I personally, am not fond of civic talks. Perhaps you are, and here's

one right up your avenue. Major problems confronting the forty-four state legislatures which meet during 1935 will be discussed and analyzed on NBC, KFI-KPO, each Tuesday at 4:30. The series under the general title of "You and Your Government" will have as its speakers nationally known leaders in government, taxation, relief and economics.

Along the same line is the "Our American Schools" series. You've skipped this program, haven't you, believing it was directed to children? You're thinking of CBS' delightful American School of the Air, Monday, Wednesday and Friday over CBS, KHJ-KFRC from 11:30 to 12:00. "Our American Schools" is over NBC, directed to adults. It is worth your listening time, Saturdays, KFI-KPO, 2:30.

Architects, contractors, interior decorators and the rest of you—Attention! NBC is starting a program that might have been designed especially for you! Its title is "What Home Means to Me." The speakers are from every walk of life, statesmen, stenographers, doctors, housewives and even lonely lighthouse keepers. The series is on behalf of the Federal Housing Administration and the General Electric Company is contributing fifteen minutes every Saturday morning from 9:15 to 9:30, KFI-KPO. Frank Pinero's orchestra will lend a background of American folk melodies.

Definitely dropping his character of Baron Munchausen (did I hear a sigh of relief?), Jack Pearl returns to the microphone as Peter Pfeiffer. As of old he will be assisted by "Sharlie," Cliff Hall. Frigidaire is sponsoring the half-hour beginning February 13, CBS, KHJ-KFRC at 7:00.

I'm forced to admit that Eddie Cantor was good on his initial CBS
(Continued on Page 7)

The California Season, bringing its early spring and the following summer months, makes colorful pottery and linen such as this, highly favored for the greater part of the year. The linen is from Italy, hand-hemmed and with several shades of blue in the borders. The pottery makes use of contrasting pieces of deep azure blue and ivory white. A table setting from J. W. Robinson Company, of Los Angeles, suggested for use out-of-doors as well as indoors.



MILLS COLLEGE announces sonata recitals by Kathleen Parlow and Gunnar Johansen for February 10, 20, 24 and March 3, 20.

PETER CONLEY announces a series of concerts at the Veterans' Auditorium, San Francisco, at popular prices. Opens, February 8, with a two piano recital by Maier and Pattison; Harold Bauer, February 18; Mischa Levitzki, March 4; Dusolina Giannini, March 21, and the closing concert by Efrem Zimbalist, April 11.

FAMOUS ARTIST SERIES is offered by William L. Davis at the Memorial Opera House, San Francisco, California. The current artists are Josef Hofmann, February 4, and Igor Stravinsky, February 14.

SAN CARLO OPERA COMPANY, Fortune Gallo, director general, appears at the Philharmonic Auditorium, Los Angeles, February 1-16, presenting, "Aida", "Butterfly", "Rigoletto", "Faust", "Bohème", "Martha", "Samson and Delilah", "Lohengrin", "Romeo and Juliet", "Trovatore", "Giacinta", "Tales of Hoffman", "Carmen", "Tannhäuser", "Traviata", and "Tosca". Presented under the management of L. E. Behymer.

AT THE MEMORIAL OPERA HOUSE, San Francisco, the San Carlo Opera Company opens an engagement, February 21, presenting a repertoire of world famous operas.

THE BARTLETT-FRANKEL STRING QUARTET gives a Candle-light Chamber Music Evening, February 26, with Harold Bauer, pianist, as the guest artist, ball room of the Biltmore Hotel, Los Angeles.

CLAREMONT COLLEGES ARTIST COURSE is given in Bridges Auditorium each season by notable artists. Maier and Pattison, two-piano artists, are heard in February. In March the talented soprano, Dusolina Giannini, is heard.

LOS ANGELES CHAMBER MUSIC SOCIETY presents the Verchamp String Quartet, March 6; and the Bartlett-Frankel String Quartet, March 27, at the Hollywood Concert Hall, 7078 Hollywood Blvd., Hollywood.

CHAMBER OPERA COMPANY, Ian Alexander, general director, is presenting a series of operas at Scottish Rite Temple Auditorium, Oakland, California. Gilbert and Sullivan's "Yeomen of the Guard" is given Friday evening, March 1.

SAN FRANCISCO STRING QUARTET continues the series of concerts at popular prices at the Community Playhouse, San Francisco, California, February 6 and March 13.

CARMEL MUSIC SOCIETY is presenting the eighth annual winter artist series, including Josef Hofmann, pianist, February 2; and Stravinsky and Dushkin, in joint recital, February 16.

MERLE ARMITAGE offers a series of concerts at the Philharmonic Auditorium, Los Angeles. February 28, Igor Stravinsky, composer, and Samuel Dushkin, violinist, appear in joint recital.

THE LOS ANGELES COUNTY DRAMA ASSOCIATION is holding a one-act playwriting contest. All manuscripts should be addressed to 715 South Normandie, Los Angeles on or before May first. The winning play will receive an award of \$50.00. The four best plays will be produced under the sponsorship of the Association.

YEHUDI MENUHIN plays in San Francisco at the Memorial Opera House, March 18.

MUSICAL CLUB, Fresno, California, presents a season of concerts at the White Theater. Mischa Elman, violinist, is heard March 18.

MUSIC TEACHERS ASSOCIATION of California announces the State Convention will be held in July at Alameda, California.

SEATTLE SYMPHONY, under the direction of Basil Cameron, presents a series of Sunday Symphony concerts at the Civic Auditorium, Seattle, Washington.

SACRAMENTO SYMPHONY announces "The Dark Dancers" by Charles Wakefield Cadman, with Mr. Cadman at the piano, will be presented, March 14.

ARTISTS SERIES at the Lobero Theater, Santa Barbara, California, presents Harold Bauer, pianist, February 19; Paris Instrumental Quintet, February 25; and Wilbur Evans, baritone, March 19.

JOHN McCORMACK sings, March 1, at the Philharmonic Auditorium, Los Angeles.

CIVIC ORCHESTRA, under the direction of Reginald Bland, provides symphony concerts, February 15 and March 23, at the Civic Auditorium, Pasadena, California. At the Auditorium, February 16, Philip Kahgan, viola soloist, is heard.



In "The Little Colonel" Shirley Temple, small star of the Fox Studios, appears in the costume of a dainty maiden of 1850 but promises to be as natural and lovable as in her frocks of the present day.

THE CINEMA AND A DISCOURSE ON WORDS

By ELLEN LEECH

THE films are always being motivated by something. Just now *les enfants* and music take the most footage. Both are enjoyable in moderation. Little Shirley Temple or the later discovery, Jane Withers, makes delicious entertainment of varying types. With children it is well to remember that it is possible to have too much sweetness, and that there are degrees of badness which are just as cloying. Mickey Rooney, while older than the little girls, has unquestioned talent. His intelligent, remarkably apt interpretation of the impish Puck in "Midsummer Night's Dream" deserved such permanence as the screen can bestow.

An old truth seems exemplified by the growing popularity of grand opera on the air. Judging by the success of the weekly broadcasts by the Metropolitan Opera Company, it would seem that radio offers a better field than the films. Of course Grace Moore, and even earlier, Jan Kiepura, scored heavily in pictures by using script which called for the introduction of grand opera arias in the unfoldment of the story. Those successes do not prove that grand opera filmed as written would succeed. No producer would think of making a picture of the more tragic of the operas, and since most of the great operas depend on woe supreme for the greatest solos and duos, those dramas seem definitely out. However, if a film company can take unwarranted liberties with Sir James Barrie's delightful romance, "The Little Minister," changing it stupidly, destroying the subtleties of the charm, it is idle to say what would

or could be done to the masterpieces in the realm of music.

For several years such world travelers as the Martin Johnsons have been going into the jungles and far places of the earth, and bringing back films filled with the drama of animal life. Then again, a director will interpret life as he sees it in some distant village or in some island fastness. Robert Flaherty has recently released "Man of Aran," named the finest picture of the year by the National Board of Review, and made off the west coast of Ireland. It depicts the simple, yet difficult life of the Aran Islanders, their constant warfare with the elements for the bare sustenance of life. The routine of the day forms the picture, no actors are used, no drama is needed beyond that supplied by the combat with wind and wave.

Since in radio programs it is largely a matter of "words, words, words" the diction should be guarded as carefully as the enunciation. Unnecessary words or those inadequate to the theme should be discarded. Edwin C. Hill offers a perfect example of the concise interpretation of current incidents in his "Human Side of the News." Cecil B. DeMille and Hugh Walpole were recently quoted as expressing diverging opinions as to the sloppiness of speech of actors in all present-day mediums, stage, screen and radio. DeMille asserted there was no perfect speech, while Walpole by quoting direct examples seemed to prove a brighter outlook. Both men referred to diction in a misleading manner, since the best au-

(Continued on Page 7)

SUNDAY AFTERNOON CONCERTS are announced by L. E. Behymer to be held at the Philharmonic Auditorium: Mischa Levitski, pianist, March 3; Gregor Piatigorsky, March 31, and Efrem Zimbalist, April 14.

PRO MUSICA presents California String Quartet, February 24, in the Music Room, Biltmore Hotel, Los Angeles, with Alfred Newman as guest artist.

RIVERSIDE COMMUNITY OPERA ASSOCIATION, headed by Marcella Craft, presents "Tales of Hoffman", March 12, 14 and 16, at the Riverside Junior College Auditorium.

MODERN BALLET GUILD features Lester Horton's Dance Group, February 22, Philharmonic Auditorium, Los Angeles. The program includes authentic Indian dances; also modern and esthetic interpretations, to include Palmgren's May Night, danced by Elizabeth Talbot-Martin and Lester Horton.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, California, continually provides variety of entertainment, choosing from the best of the old plays and the most novel and original of the new. Production is continuous with the exception of Sunday and Monday. New plays open on Tuesday night and the run is governed by the popularity of the play, one week is the usual run but it is frequently two and more. Matinees are on Saturdays. Phone box office for detailed schedules.

Feb. 12, "Gallows Glorious" by Ronald Gow; with Hobart Bosworth in lead.

Feb. 19, "The Mystery of the Boardwalk Asylum" by Dr. Cecil Reynolds and Robert Chanin.

March 5, "Judgment Day" by Elmer Rice.

DRAMA BRANCH, Community Arts Association, Santa Barbara, California, provides two plays each month, under the direction of Paul Whiteman, each running one week. Feb. 11-16, "Biography".

March 13-16, "The Bellamy Trial".

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, California, continues the production, "So This is Love" through February 14, under the direction of Francis Josef Hickson.

PADUA PLAYERS, at the Little Theater in the Padua Hills, near Claremont, California, veer from comedy to tragedy at short notice under the direction of Jerome Coray. The schedule is for performances, Monday through Friday, every week, with Wednesday matinee. The current play is the comedy, "Curtain Call", February 4 to 15.

LITTLE THEATER of Palm Springs, California, under the direction of Miss Jane Curry, announces a season of six plays. The second production is "The Ninth Guest" by Owen Davis, scheduled for February.

YALE PRODUCERS, composed of former members of the drama course conducted by the late Dr. George Pierce Baker at Yale, intend to carry on the traditions and ideals of their leader in their productions. The Quill 'n' Buskin Theater on Berkeley Street Los Angeles, has been acquired, to open with "Preface to Love" by Lawrence Pohle and Thomas A'Hearne.

"MI COMPADRE JUAN" is given by the Mexican Players at the Little Theater in the Padua Hills, near Claremont, California, every Saturday, afternoon and evening, until March 9.

CHARLOTTE SIMONS of the San Carlos Opera Company, which appears in Los Angeles to February 16, Pasadena February 17, and in San Francisco opening February 21.



ART CALENDAR

BEVERLY HILLS

BEVERLY HILLS WOMAN'S CLUB, 1700 Chevy Chase Drive: Paintings by William Wendt, Frances Greenman, Nicolai Fechin and Elmer Schofield.

CARMEL

CARMEL ART ASSOCIATION: Paintings, sculptures and prints by members.

CLAREMONT

SCRIPPS COLLEGE, starting February 10, will sponsor an outdoor exhibition of sculpture by Lawrence Tenney Stevens, in the open-air courts of Balch Hall.

DEL MONTE

DEL MONTE GALLERIES: Hotel Del Monte: Paintings by California artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Avenue: Glendale Art Association.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 Delongpre Ave.: To February 16, watercolors of desert flowers by Esther Stevens Barney.

BARBIERI & PRICE, 9045 Sunset Boulevard: Paintings by Jean Guerin.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American and European artists.

PRINT ROOMS, 1748 North Sycamore Ave.: Fine prints, old and contemporary.

STANLEY ROSE GALLERY, 6661 Hollywood Boulevard: Paintings by Juan Gris, Joan Miro and Fernand Leger. Etchings by Jacques Villon.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Works by artists of Laguna Beach.

LOS ANGELES

BARKER BROTHERS GALLERIES, 840 West Seventh Street: Paintings and prints by American and European artists.

BARTLETT GALLERY, 5108 Wilshire Blvd.: Paintings by California artists.

BILTMORE SALON, Biltmore Hotel: To February 9, paintings by George K. Brandriff. February 11 to March 25, old and contemporary paintings from the Vose Galleries of Boston.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue: Oils and watercolors by Frederick Schwankowsky. Watercolors by Jacques Schutzenberger. Black-and-white brush work by Lucy R. Sayler.

CENTURY HOUSE, 6400 West Third Street: Paintings and landscapes of the 17th, 18th and 19th Centuries.

CHOUINARD SCHOOL OF ART, 741 S. Grandview Street: Original trade-marks by Joseph Sinel. Illustrations by Pruitt Carter. Watercolors by Phil Dike.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Women Painters of the West.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: To February 28, third annual exhibition of California watercolors.

FRIDAY MORNING CLUB, 90 South Figueroa Street: Paintings by Evelyn Nunn Miller.

LOS ANGELES MUSEUM, Exposition Park: One hundred paintings and sculptures loaned by the Italian government. Paintings by Fletcher Martin. Merle Armitage collection of prints. To February 17, California Society of Miniature Painters. In March will be held an exhibition of fifty paintings and sculptures created in Southern California under the Public Works of Art Project and permanently assigned to the Los Angeles Museum. Also in March will be shown Jules Lebreton's "Song of the Lark," loaned by the Chicago Art Institute.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: February 4 to 28, "California Cities as Works of Art," with special emphasis on plans for the civic center of Los Angeles, arranged under auspices of the Los Angeles Art Association.

ROSE ART GALLERY, 115 N. Robertson Blvd.: Paintings by southern California artists.



WHEEL OF INDUSTRY

Man's discovery and use of the wheel was the inspiration for this large sculpture created by Donald Hord of San Diego under the Public Works of Art Project. Cast in buff tone, it has been placed at the east entrance of the Los Angeles Museum, where an exhibition of works by PWAP artists of southern California will be held starting early in March.

DONAL HORD

SOUTHWEST MUSEUM, Highland Park: American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum, at 4605 North Figueroa Street, is the Casa Adobe, a replica of an early California Spanish ranch house, with authentic furnishings of the period throughout; Wednesdays and Sundays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by European cubists and post-impressionists. Drawings, block prints and sculptures by Paulina Peavey. Drypoints by Jeanette Maxfield Lewis.

FRANCES WEBB GALLERIES, 2511 West 7th Street: To February 16, paintings by Alice Blair Thomas.

WOMEN'S UNIVERSITY CLUB, 943 South Hoover Street: Los Angeles Amateur Photography Club.

ZEITLIN'S BOOK SHOP, 614 West Sixth Street: February 16 to March 9, drypoints and etchings by Edmund Blampied, R. E. March 10 to 30, XVth and XVIth Century engravings and woodcuts.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Streets: To February 17, group show.

OAKLAND ART GALLERY, Municipal Auditorium: March 10 to April 10, annual exhibition of paintings and sculpture.

PALOS VERDES

PALOS VERDES ART GALLERY: To February 22, watercolors by southern California artists.

SACRAMENTO

CALIFORNIA STATE LIBRARY, Prints Room: Throughout February, prints by Hiroshige, loaned by Judson D. Metzgar.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post Street: Functional handicrafts; modern interiors.

mission in advance by telephoning WAKEFIELD 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings and sculpture by artists of Santa Barbara city and county. Exhibitions changed every six weeks. Hours 9 to 5 except Sundays; Saturdays 9 to 12.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout February, paintings by Santa Barbara artists.

SANTA CRUZ

SANTA CRUZ ART LEAGUE annual state-wide exhibition starts February 10 in the Bayview Auditorium, Santa Cruz. Prizes of \$50 each are offered for oils and watercolors, with an additional purchase prize of \$75 for a painting in oils.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY, 503 Santa Monica Boulevard: Paintings by Phil Dike, Dan Lutz, Barse Miller, Phil Paradise and Paul Sample.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Californians. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.

WHITTIER

WHITTIER ART GALLERY, 205 E. Philadelphia Street: To March 1, watercolors and wood carvings by Ruth Bennett.

MISCELLANY

TIMOTHY L. PFLUEGER, A.I.A., recently was re-elected to serve as president of the San Francisco Art Association for the fourth consecutive year.

JOSEF VON STERNBERG, motion picture director, has purchased from the Stanley Rose Gallery, Hollywood, a large painting by Lorus Feitelson. "Peasant Procession," the title of the canvas, was painted during 1930-32. The artist considers it one of his finest works.

SANTA CRUZ ART LEAGUE prizes in its eighth annual state-wide exhibit have been awarded as follows: Oil, S. Edson Vaughan of Santa Barbara; watercolor, Edouard A. Vysekal, Los Angeles; pastel, Marjory Peagram, Carmel. Honorable mentions went to Edith Catlin Phelps, Douglas Shively, Frederick A. Volkhardt, Dan Mandelowitz, Dorothy Stelling and Mary Lou Sternaman. A \$75 purchase prize is to be awarded by the Santa Cruz Women's Club. Jurors were Goddard Gail, William S. Rice and L. E. De Joine. Exhibition continues through February 24.

COSTUME BALLS are engaging the attention of California art circles. The San Francisco Art Association's Third Parilla, to be held March 1 at the Civic Auditorium of San Francisco, will include an elaborate pageant in which all participants will wear authentically designed Aztec and Mayan costumes. The Los Angeles Art Association is planning to hold in May a Beaux Arts Ball in which Venetian costumes and settings will predominate. Count Frederick Thorne-Rider is chairman of the committee in charge of the Los Angeles affair.

ART NOON CLUB of the Los Angeles Art Association will hold its first luncheon meeting February 19 at the Women's Athletic Club. Guest of honor and principal speaker will be Reginald Poland, director of the Fine Arts Gallery of San Diego. He will tell of the art exhibits he is preparing in connection with the California Pacific International Exposition which opens next May in San Diego. The Art Noon Club was organized by Mrs. Sydney A. Temple and Mrs. Walter Harrison Fisher, both of whom are members of the board of trustees of the Los Angeles Art Association. At the February 19 meeting of the Art Noon Club, two paintings will be accepted on behalf of the Los Angeles Art Association. One of these is "Recessional," by Eugene Savage, N. A., the gift of a large number of citizens of Los Angeles. The other painting, by Gennaro Fava, is the gift of Jules Klevits of Pasadena.

GOVERNMENT MURALS are in prospect for two post offices in California, those of Merced and Beverly Hills. Competitions for artists wishing to try for these commissions have been announced by the Section of Painting, Procurement Division, United States Treasury. The Merced murals, two panels each eight by six feet, are estimated to cost \$1450 complete. At Beverly Hills, two lunettes are to cost \$2,900. Dr. Walter Hall, M. H. de Young Memorial Museum, San Francisco, is chairman of the committee in charge of the Merced competition.

(Continued from Page 4)

program. Some of his jokes are still built on an ancient chassis, but he's dolled them up with streamlined bodies—and they'll get a snicker if not a laugh. Sports announcer Ted Husing surprised everyone including Ted, I imagine, at his ability to play straight. CBS, KHJ-KFRC, Sundays from 5:00 to 5:30.

Debutantes of the society world are making another kind of debut these Saturday nights in the NBC Radio City Studios. Sigmund Romberg is giving the stars of the Social Register a chance to become stars of the air in his broadcasts at 5:00, NBC, KFI-KPO. Talented newcomers from Park and Fifth Avenue are getting an opportunity to display their abilities in the original dramatic sketches which Romberg features in his weekly programs.

The new production, Five Star Jones, is originating in the studio located in the garage of America's Little House, Better Homes in America demonstration home on Park Avenue. The program, centered around newspaper life, has many noted actors of the stage in leading roles. If you like dialogue, swing your dial to KHJ-KFRC, any night from Monday to Friday, from 9:30 to 9:45.

His contract up with Shell and evidently not renewed, Rush Hughes has bowed gracefully out of the picture. The program has been entirely remodeled with none other than Chic Sale headlining. Another addition to this 9:00 to 10:00 hour is Nyireghazi to whose piano tickling I am frankly looking forward. NBC, KFI-KPO.

I have been asked why I don't give the names of guest stars to appear on the superb Lux program, Sundays, KFI-KPO, at 11:30 in the morning. The answer is just this—NBC does not know more than a week ahead, ten days at the most, who the stars will be. And if NBC doesn't know, it's a safe bet I can't find out.

I only wish I could grant the request, as I think the Lux Radio Theater the very finest of its kind on the air.

(Continued from Page 5)

thorities, including Webster, define diction as "choice of words to express ideas," while these two protagonists used the word diction as if synonymous with enunciation. Mr. DeMille flayed stage, screen and radio alike, and railed against an English accent when flagrantly, and all too evidently, assumed at a moment's notice. He recognized the importance of the radio as a medium of education, and regretted it was not properly used, better supervised to attain good speech. Mr. Walpole in rallying to the defense of the mimes claimed there were many notable examples, both men and women, with pleasing voices and with impeccable pronunciations.

Radio has one strikingly evident advantage. It offers unparalleled opportunity to the less pulchritudinous. If the voice and mannerisms of speech are good, the charms of face and figure are negligible.

++ ANTIQUES ++

By ALICE R. ROLLINS



Old English Tea Caddies

The great diarist, Samuel Pepys, noted in 1661: "I did send for a cup of tea, a China drink of which I had never tasted before." Very few people had at that time, and you will notice he said, "I did send for a cup of tea." It was usually brought in liquid form from some neighboring coffee-house, for it was a decided luxury for many years after its introduction into England in the middle of the 17th century. It sold at prices ranging from 30 to 50 pounds per pound in terms of English money and even as late as William and Mary's reign was quoted at 15 pounds per pound. Because of its great value few persons were able to purchase it in quantity and the use of containers such as have descended to us as tea caddies, were not needed. In the early days these small articles were known as tea-chests, tea boxes, canisters, or caddies. The earliest reference to the word caddy occurs in the Oxford dictionary in 1792, and it is suggested that the word was derived from Kati, the Malay word for weight. The tea-leaf was very precious, practically unknown outside "the polite world." Being costly, the ceremony of tea serving was quite a function with the fair hostess. As it was a drawing room affair it was but natural the receptacle for holding the tea should be beautiful, which accounts for the adornment lavished on these small boxes.

For the collector today, tea-caddies are to be found in various materials and variety of ornament. We are more familiar with the attractive little caddies of mahogany popularized by Sheraton, which we find ornamented with lighter woods in the form of marquetry. The well known shell design is an example. We have others made of rosewood, lacquer, papier maché, tortoise-shell, mother-of-pearl, as well as silver and china. The latter in some instances being shaped to represent pagodas, bottles, cottages and fruits. Some of these fruits appeared shortly before 1770 in the form of apples and pears. They were also produced in silver and limewood. Naturally many designs were based on Chinese containers, notably those of lacquer. Many of the caddies were lined with lead foil or fine zinc sheets and the collector likes to find this lining in the boxes he selects for his collection. Queen Anne and early Georgian silver tea caddies were usually small, square sided or octagon. They were generally made *en suite* with the remainder of the tea equipage and many of

them are engraved with monograms, crests, or armorial bearings, adding not a little to their interest.

Tea caddies are decidedly ornamental and their wide variety of material and ornament make them most desirable, not only for present day use as tea containers but for many other purposes for which a small box may be used. One of the finest collections of tea caddies we have seen recently is at the Scotch Village in Glendale. There are some beautiful boxes of satinwood with narrow stripes of ebony, mahogany beautifully inlaid with lighter woods, and papier maché decorated in mother-of-pearl, sometimes with gold ornament, and hand-painted flower designs in lovely soft colors.

Antiques and Interior Decoration

More and more our decorators are realizing the many advantages gained in carrying their own stock of antiques. A rapidly growing recognition of the charm of these old things of another day is to be seen in the demand for them from the collector who collects certain objects as a hobby and the home furnisher who realizes just how much they add to the charm of a room. There is an appeal about them, call it sentiment or romance if you will, that very few can resist. There is also the beauty of workmanship when handwork was recognized for its real worth, and there is a mellowness of age that softens and colors an antique that cannot be reproduced in a new, machine-made article.

Antiques are not always to be picked up when one is ready for them. If one is looking for a Chippendale mahogany highboy say, it may be some time before one is found, in other words, antiques are not mass-produced goods and their rarity and individuality add much to their desirability. The desire to own what is rare and lovely is inherent in most of us, and we are glad to note a growing appreciation of antiques in the furnishing of the home. The decorative use of the right accessories with antique furniture in furnishing the home is the decorator's province and this is being recognized more and more. Just as a house may be spoiled in architectural design by someone not trained in that special art, so a house may be inartistic in its furnishings when the decoration is not properly carried out. The services of a qualified decorator when furnishing the home are as necessary as the architect or landscape architect.

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• Circular No. 254 describes this new Payne product.

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RUNNING FIRE

By MARK DANIELS, A.I.A.

SHOOTING ON ALL SEX

IN A RECENT issue of "Fortune" a large manufacturing concern drives home the fact that sex sells more goods than science. If you are advertising stratospheres, show a young lady in a no-piece bathing suit, chained like Andromeda, to a gold-plated atoll in an azure sea, and print beneath it in scarlet letters, "She can't dive, but we can." If you are selling alligator bags, show them draped on the arm of a fan dancer, sans fan, and caption it "Young skins." Lumber can be sold by displaying pictures of Adam and Eve in the garden of Eden before the apple episode. Modern advertising is the only form of pornographic printing that does not have to pass a board of censorship.

EVERY MAN A KING

THE cats of this country are going to have their day. We are told that under a new order of things every man will be a king, and soon, in this country, every cat may look at a king. Perhaps in time there won't be enough cats to go around, and it will be a question of whether a king may look at a cat. The old cry of Richard the Third will ring throughout the length and breadth of our great land, "A horse! A horse! My kingdom for a horse," with no takers.

It is a wonderful picture. Not that most of us haven't been crowned before, but the thought of actually being kings brings on the thrill. Of course we will not be able to act just like kings, because everyone will be a king, or maybe here and there a queen, and there will be nobody to plunder. But this can easily be arranged by the King Maker. Nevertheless, I for one have a feeling that there is a catch in it somewhere. Ah, yes.

Every man a king, but only one King Fish.

ONE SWALLOW

A FEW days ago, rumaging through a book of aphorisms, I ran across old John Heywood's famous phrase, "One swallow maketh not summer." Whenever I see that word "swallow" my mind flashes back to a few weeks ago when I was forced to take my nourishment through a nasal tube. At the end of a fortnight of this mechanical dining I was finding solace in such biblical passages as, "Man shall not live by bread alone," and wondering whether I should not try to prove it.

I wish I could tell old John that, though "One swallow maketh not summer," to one man, at least, there was a time when it would have made heaven.

PATRONS

WHEN we hear the word "patron" we think of the name "Medici" and sigh. The art of Cellini, Michelangelo, Leonardo, della Robbia, Brunelleschi, Donatello, might have been quite a different thing had it not been for Cosimo the First or Lorenzo the Magnificent. And so the ambitious artist thinks of these two great patrons, and sighs.

Not so John Henry Nash. He thrusts that determined chin of his a bit farther out, if possible, and says, "Most of us can't see the forest on account

of the trees. We have a great patron right here in California and I need him." John's greatest work, executed during the past decade, has been done for men who not only could pay for but also could appreciate his incomparable printing. Without a patron who, like Lorenzo, could participate in as well as appreciate the art he patronized, John's work could not display his creative genius. So he went to Mr. William Randolph Hearst.

Few people who have not visited at San Simeon ever think of Mr. Hearst as a patron of the arts. But it is not necessary to go to San Simeon to learn the truth. Anyone can go to the library of John Henry Nash at 447 Sansome Street, San Francisco, and there see the last two books that Nash has printed for Mr. Hearst. They are "The Life and Personality of Phoebe Apperson Hearst" and "The Life of George Hearst, California Pioneer." They are bound in full royal vellum with gold tooling. The engravings, typography and press work are exquisite. They are the two most beautiful books I have ever seen, and good books have been my hobby for thirty years. I would not exchange my two copies for rain checks to Paradise.

Now, this sort of work needs a patron. It is seldom accomplished without one. Without sympathetic co-operation and understanding, I doubt if they could be produced. Further, Mr. Hearst has acted in a dual capacity of patron. The books are not for sale; they cannot be purchased. Mr. Hearst gives them away, these all but priceless books. Thus he enables a great artist to produce, and gives the joy of possession to those lovers of art who cannot afford to purchase. That is patronage.

MISERERE MEI

MATT MOORE has sold his house. *Miserere mei.* Henceforth I am a wanderer on the earth. My refuge from the sorrows of this wailing world is gone. Those lofty rafters that once rang with the laughter of Tom Geraghty, Harry d'Arrast, John Barrymore, William Faulkner and Walter Catlett will shelter me no more. Never again shall I rest in the shade of his welcoming eaves and idly follow the reflections of the pool-mirrored clouds as they trail "their raveled fleeces by." Where now shall I find refuge in the land of oil and money? Where may I rest my weary bones beyond the reach of tax collectors? Where now, in the land of winter suns, shall I get my five o'clock highball?

Matt Moore has sold his house.
Miserere mei.

DIRECTIONS

XAVIER MARTINEZ is an Aztec with a sense of humor and an artist with a brush. For nearly thirty years he has had a life class in one of the East Bay art academies. He believes in, and lives, the simple life. Nevertheless he keeps well abreast of the times.

His contact with the outside world is largely through his radio. Through this all-embracing channel of information he has learned of the crime wave. He is keenly aware of the dangers that lurk in every shadow outside his studio; so, naturally, there is a wicket in his front door.

A few nights ago I was visiting Martie. About nine o'clock in the evening there came a rap at the door. One of the ladies present opened the door in answer. Martie shouted, "Don't open that door," but he was too late, for the lady stood talking to a young man whom none of us could see in the dark outside. When she closed the door and returned, Martie took her to task.

"Never open the door after sunset. Talk through the wicket," he ordered.

"He was just a young man who wanted some directions," the kind lady replied.

"Tell him to find them by the stars," said Martinez of the simple life.

LEGS FOR THE ARCHITECT

IF AN architect finds that he can't stand on his own legs, why should he not stand on any legs that he thinks will support him? In these days, when everything from fertilizer to furniture makes its strides toward the goal of economic freedom on legs displayed in advertising, why should not the architect pursue a similar course? Our libraries are full of subject matter. Without a Federal code, many of our younger artists may soon be found doing the N.R.A. in some unguarded garbage can.

So, let us get in step with the times. In a panel over the office door might be stretched a copy of Giorgione's "Sleeping Venus," in color. To tie in with this, the letterhead might display Titian's "Venus." An excellent business card might be devised with Goya's "La Maja Desnuda," with the inscription, "Come up and see me some time."

PHILOSOPHY IN THE EIGHTH CENTURY

HAVE you seen Henry Hart's collection of Chinese poetry lately published under the title "The Hundred Names"? It is sheer delight. In it Mr. Hart gives samples of poetry of various periods from 2500 B.C. to the present time. Some of them are exquisite, many of them are pregnant with Oriental philosophy, as this, for example, entitled "Drunk Again":

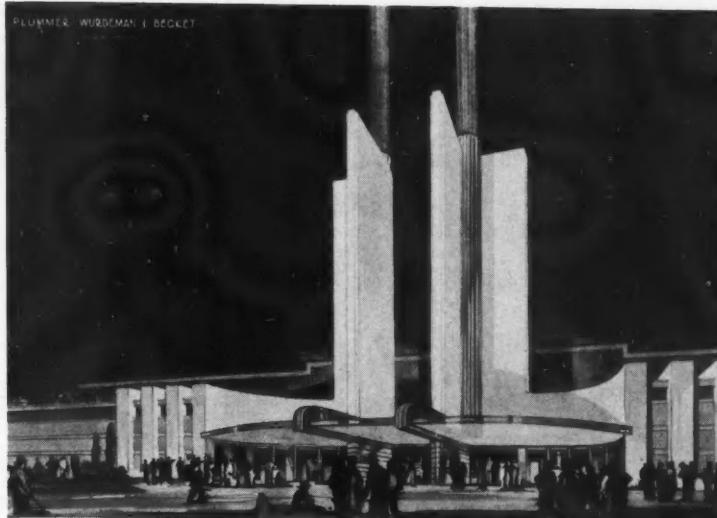
"Last year, when I lay sick,
I vowed
I'd never touch a drop again
As long as I should live.

But who could know
Last year
What this year's spring would bring? —"

But perhaps it is better not to quote such gems—there are too many alibis as it is.



The MacCulloch building is a good example of how an architect can be functional and yet put into his design something of the character of the location or environment. Located in Balboa, a summer seashore resort, the architects Erle Webster and Adrian Wilson have adapted a nautical effect with a happy result. Of course, the continued pleasing appearance depends on the restraint shown by the owner and tenants in defacing their property with signs.



First prize in the architectural competition for a building to house the Los Angeles Housing Exposition was won by architects Plummer, Wardeman and Becket.

Activities of the various groups engaged in furthering the success of the Federal Housing Act in California are now concentrated on the promotion of mammoth housing expositions in both San Francisco and Los Angeles. In the latter city there is no suitable building and the committee in charge must therefore not only arrange for exhibitors but erect a structure to house the exhibits. Construction is expected to start soon so that the Exposition can open April 15th.

In San Francisco the exposition will be housed in the Civic Auditorium from May 4th to 12th inclusive.

more than—

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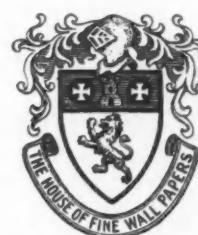


WALLPAPER



The specially made, hand blocked wall paper in the Ladies' Lounge of the Los Angeles Turf Club is a white design against a silver background with high notes of crimson. The wall paper on the dado carries out the scheme of silver and crimson, enlivening the dark grey linoleum floor and the white painted furniture.

Visit our showrooms. Avail yourself of expert advice in the proper use of wall coverings from a personnel well qualified through long experience, schooling and research. All service furnished at no additional cost than regular market price of merchandise.



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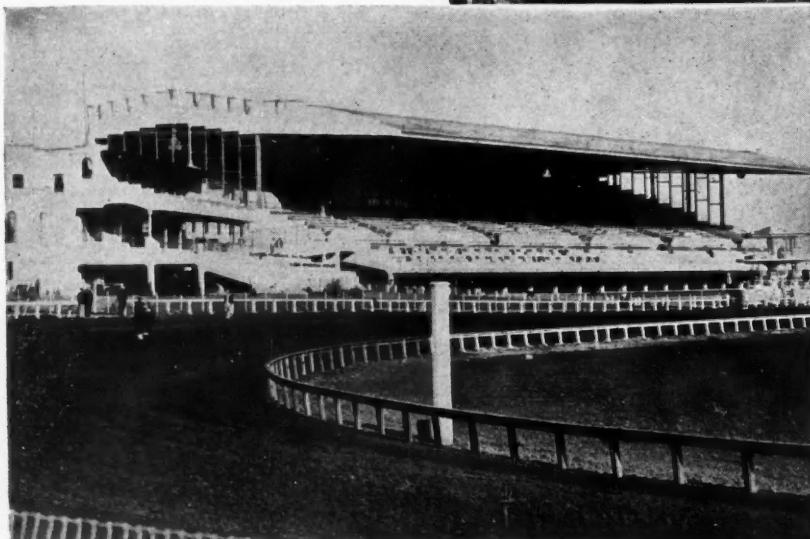
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PABCO

...“Off
to the
races!...”



ABOVE: Airplane view of Southern California's swank new Santa Anita Racetrack, near Arcadia. Gordon B. Kaufmann, architect.

LEFT: the new Bay Meadows Racetrack, located at Belmont, California, twenty miles south of San Francisco. Maury I. Diggs, architect.

PABCO ROOFS cover the grandstand and clubhouse of Bay Meadows Racetrack...protect the grandstand and stables of the Santa Anita track. Yes, Pabco is “off to the races!”

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501

PABCO ROOFS





One of the striking decorative notes of the grandstand at Santa Anita Park is this panel repeated several times. Used in two panels (see page 24) about six feet in height and fifty feet in width—punched out of sheet steel—window glass back of the panel provides light for the underneath of the grandstand where the sporting gentry place their bets. Gordon B. Kaufmann, A. I. A., architect.

CALIFORNIA ARTS & ARCHITECTURE

Crafts : Decorations : Gardens : Life : Music : Drama

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Photograph by Miles Barné

A CALIFORNIA RANCH
HOUSE BIDS YOU WELCOME

Residence of Mr. and Mrs. E. Fayette Marshall, Los Angeles. H. C. Newton and R. D. Murray, architects. Wanda Haas, interior decorator.



Against a whitewashed brick wall the trees and shrubs cast an ever changing picture of shades and shadows. Pots and plants add color and gaiety to the front loggia of the William L. Horton residence, Bel Air, Los Angeles. Gerard Colcord, architect.

IS YOUR HOME EARTHQUAKE PROOF?

By JACOB J. CRESKOFF

CONTRARY to general belief, destructive earthquakes are not uncommon in the United States and its possessions. For example, they were recorded in the St. Lawrence Valley in 1663 and 1925, in New York in 1884, in Virginia in 1897, at Charleston, S. C. in 1886, in the Mississippi Valley in 1811, 1843 and 1895, in Nevada in 1915, 1932 and 1933, in Montana in 1925, in California in 1872, 1906, 1925 and 1933, and frequently in Alaska, the Philippines, and in the West Indies.

In fact, there is probably no region within the United States and its possessions which is immune from the possibility of visitation by destructive earthquakes, although some sections seem to be more frequently shaken than others. In addition, both seismological and geological records and experience indicate that there is a high degree of probability that major earthquakes will occur from time to time.

Earthquakes, of course, cannot be prevented or controlled. However, observations of seismic damage show that ordinary buildings are either demolished or badly damaged, but that buildings designed and constructed to resist earthquakes suffer very little, if any damage. Obviously, seismic damage can be minimized by adequate building design and construction.

What is an earthquake?

The outer shell of the earth, known as the *crust*, is divided by innumerable cracks called *faults* into immense blocks known as *fault*

Consulting Structural Engineer; Author, *Dynamics of Earthquake Resistant Structures*, McGraw-Hill Book Company; Consultant to the United States Government.

blocks. Normally, adjacent fault-blocks are in equilibrium and at rest. Sometimes, however, they become unbalanced and move with respect to each other. This relative motion is called *slip*.

A slip may be either gradual or abrupt. If it takes place gradually, it may produce no sensible vibratory symptoms. If, however, the slip is abrupt, then invisible earthquake waves are propagated in all directions. Every time these waves pass a point on the earth's surface, it is jarred into vibration. It is this surface vibration which is known as an *earthquake*.

Earthquakes may be caused by volcanic explosions as well as by slip. But, regardless of their cause, their effect is identical in throwing sites and buildings into vibration.

How do earthquakes affect buildings?

As a first step, let us study the free motion of a swing. Thus, when a swing is set into vibration, the time that it takes to vibrate from left to right to left is called its *period*. Also, one-quarter of the distance covered is known as its *amplitude*. Again, it will be noted that if the swing is pushed irregularly and at random, its amplitude can be increased only with great effort.

But, if the swing is pushed every time it

comes into an extreme position, its amplitude increases immediately. Obviously, the period of the push is identical with that of the swing, and it is this *synchronism* between the two, which facilitates the increased amplitudes.

Not only swings, but also earthquake waves, sites, and buildings have their own free periods of vibration. Likewise, synchronism may occur between the earthquake waves and the site, between the site and the building and between the waves, site, and building. In every case where synchronism occurs, the building will vibrate with abnormally large amplitudes.

Again, the nature of the site materials influence the seismic amplitude of a building. Thus, excluding the case of synchronism, bedrock will move least; dry, compact, uniform soil will move more; and a non-uniform soil, or one which contains considerable moisture will move most. The building, of course, moves with the soil.

Other factors which influence the seismic amplitude of a building are the grip of the soil on the foundation, the depth of the foundation below the surface, and the quality of the design and construction. In general, the freer the foundation from the soil, the less the amplitude; the deeper the foundation, the less the amplitude; and the stronger and more rigid the building, the less the amplitude.

To resume, when slip occurs, invisible earthquake waves throw the site and building

(Continued on Page 30)

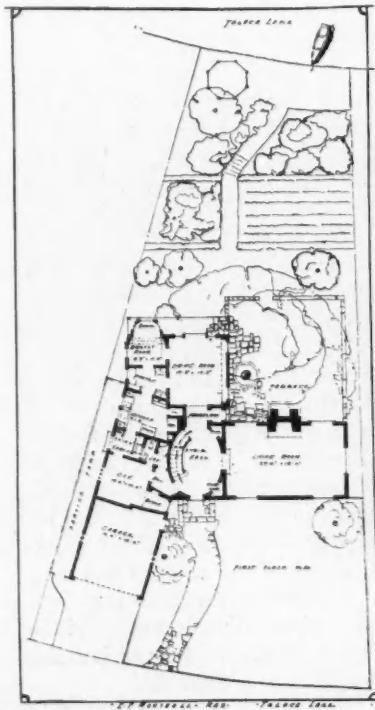


RESIDENCE OF MR. AND MRS. E. FAYETTE MARSHALL

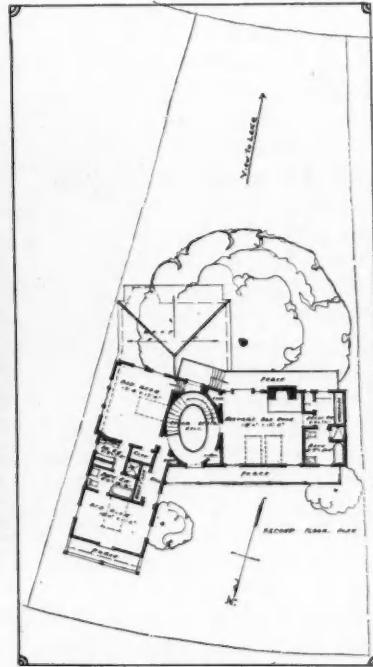
Toluca Lake, Los Angeles

HENRY C. NEWTON, A.I.A., AND ROBERT D. MURRAY, A.I.A., ARCHITECTS

On the edge of Toluca Lake near Hollywood this typical California ranch house has been built serving as a city residence yet having all the advantages of country life. From the above terrace with its outdoor fireplace can be seen the lake and the surrounding green hills.



Something now unusual in California is the white picket fence. The windows are steel casement, and the shutters are painted green. The walls of stucco are light cream and the roof tiles a variegated terra cotta.



Photographs by Miles Berné



A RESIDENCE IN THE CAROLANDS

Hillsborough, California

WILLIS POLK & CO., ANGUS McSWEENEY, ARCHITECTS

The former governor of California, Mr. C. C. Young, now lives in peace and quiet in this beautiful home surrounded by gardens and a veritable forest of old oaks.



Simple beauty, a noticeable lack of striving for effect characterizes the interior. The curving harmony of the staircase is matched by the rolling design of the rail and the specially designed chandelier.



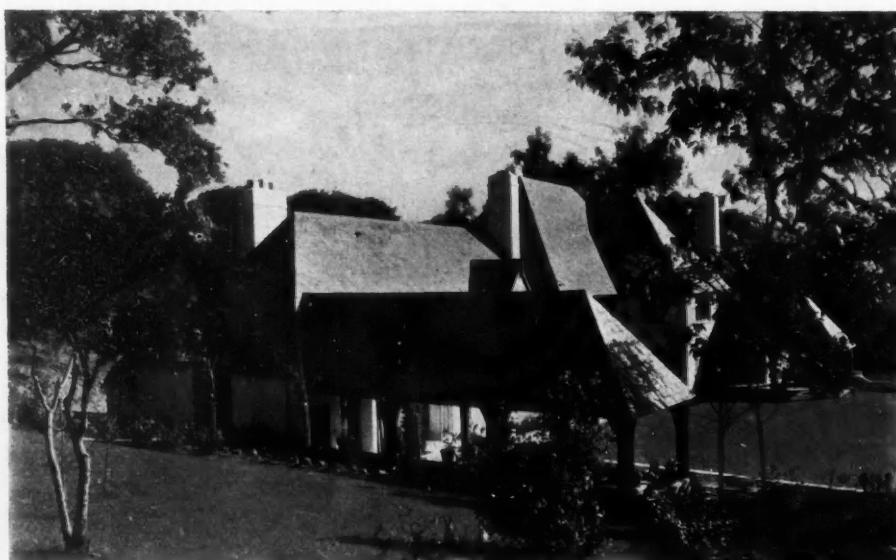
Gateway and Lodge at Main Entrance,
Carolands in Hillsborough, California

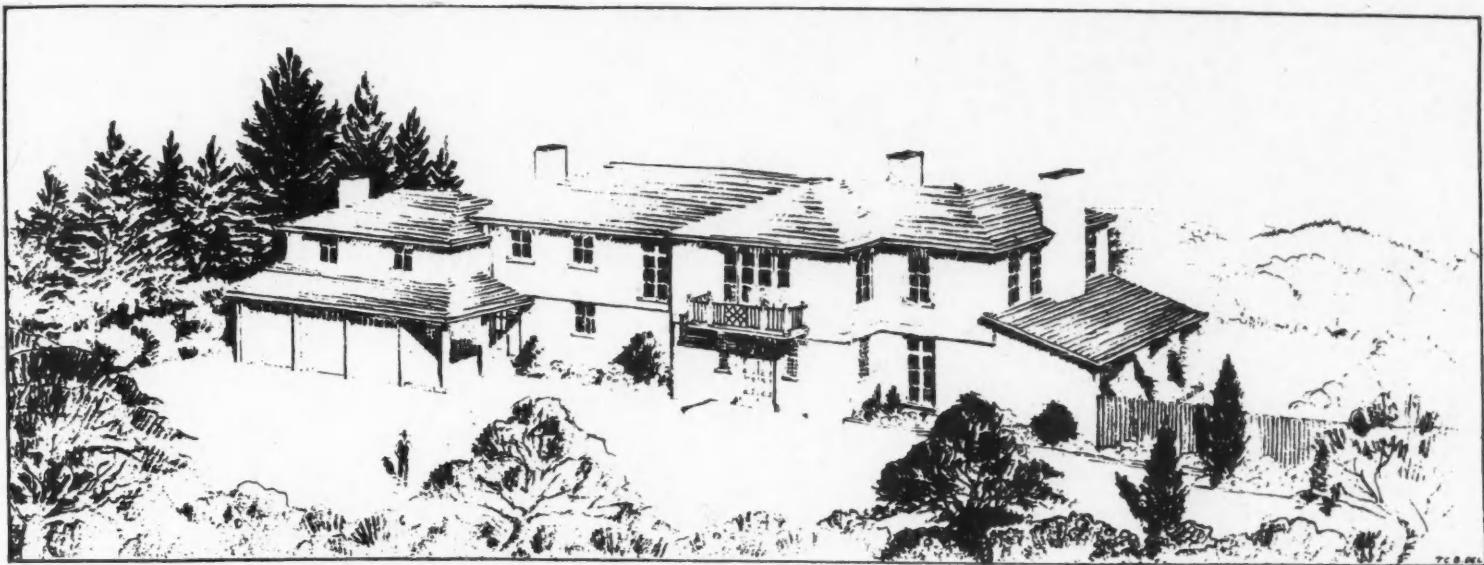
REGAL SECLUSION IN THE
BEAUTIFUL LANDSCAPED
HILLS OF CAROLANDS



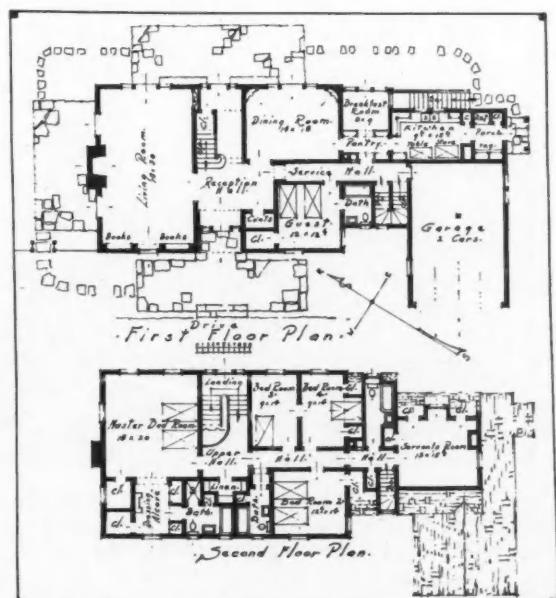
In Hillsborough, near the Burlingame Country Club, and between it and the Skyline Boulevard which overlooks the broad Pacific, are the country homes of many of San Francisco's elect. It is here that nearly six hundred acres of the Carolan's estate have been opened up and developed for exclusive home sites. In the upper view is a panorama of Carolands with San Francisco Bay in the background. In the center is the Simpson residence and on the extreme left is the Young residence shown in detail on other pages. To the extreme right is the Robert B. Henderson residence.

At the left is the Tudor Manor house of Major Albert J. Watson. Ed. Musson-Sharpe, architect. Lower left is the Carolands home of Mr. and Mrs. Douglas Alexander. John Knox Ballantine, architect. Below is the residence of Mr. and Mrs. William H. Berg. Willis Polk & Company, Angus McSweeney, architect.





Restful and quiet, this Colonial home of Mr. and Mrs. John M. Holmes nestles among the old oaks at the end of a curving private roadway in the Carolands. Noble Newsom and Archie T. Newsom, architects.



One of the distinctive homes occupying an exceptionally fine site at Carolands is the home of Mr. and Mrs. Frederick Weeks shown below. Leo J. Sharps was the architect.



Nearing completion is the house shown in the sketch above designed by William Wilson Wurster, A.I.A., for Mr. and Mrs. Richard Minor. Another new Spanish home with a marvelous view of San Francisco Bay is the residence shown below of Mr. and Mrs. Lloyd C. Simpson. Ed. Musson-Sharpe, architect.





RESIDENCE OF MR. AND MRS. ALBERT G. SIMPSON
Carolands, Hillsborough, California

WILLIAM WILSON WURSTER, A. I. A., ARCHITECT



The architect has achieved a refreshing note of simplicity in this spacious French type house. The living room is shown at the left and above is the main stair hall.

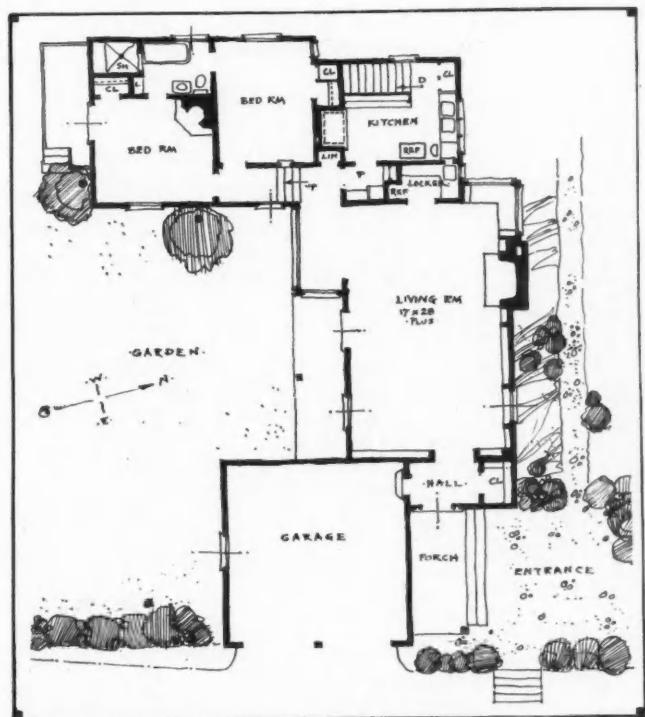


RESIDENCE OF MR. W. H. DURHAM

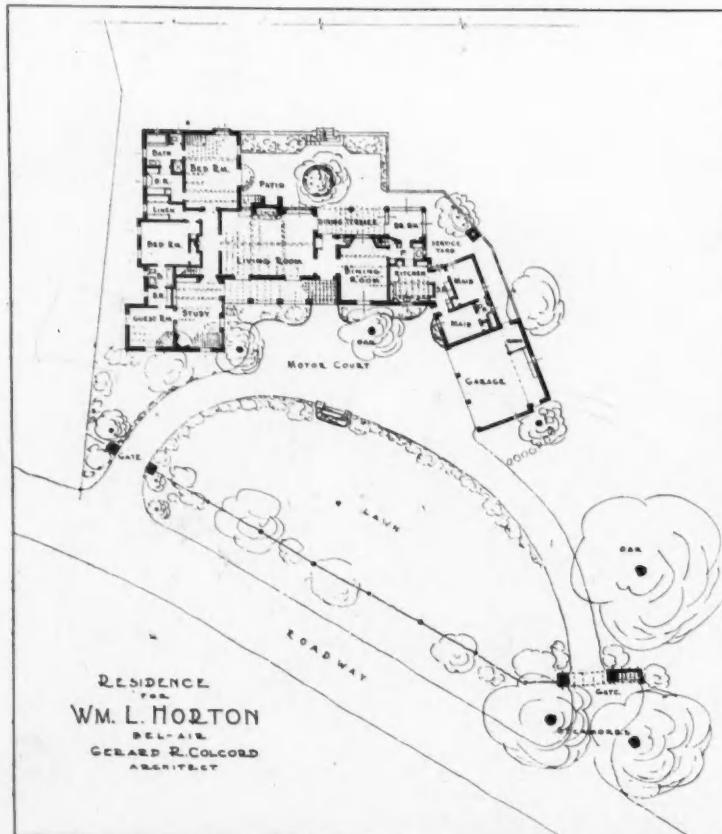
Contra Costa County, near Berkeley

ROLAND STRINGHAM, A.I.A. ARCHITECT

A small house, that shows character in every detail. Built of wood frame and shingles, with long, low roof lines, it is in splendid scale.



A very simple plan, yet evolved from a thorough study of present day living and the needs of the owner.



RESIDENCE OF MR. AND MRS. WILLIAM L. HORTON
Los Angeles, California

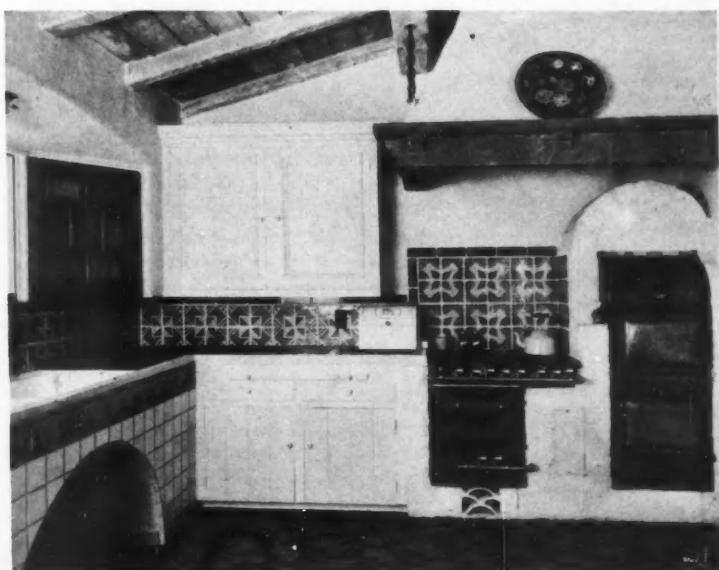
GERARD COLCORD, ARCHITECT

This early California ranch house in Stone Canyon in Bel-Air, an exclusive residential suburb of Los Angeles, is practically hidden from the roadway by old oak trees. Built of adobe brick walls (not veneer) and resting on precast reinforced concrete floor joists (see article on page 13) this well designed house is also well constructed. The plan was determined by the old oaks and sycamores which dot the property and cast shadows on the white walls and antique tile roof. In the rear the dining terrace opens to a patio with colorful pots of flowers and shrubs. An outdoor fireplace makes this a favored spot. Seymour Thomas, landscape architect.



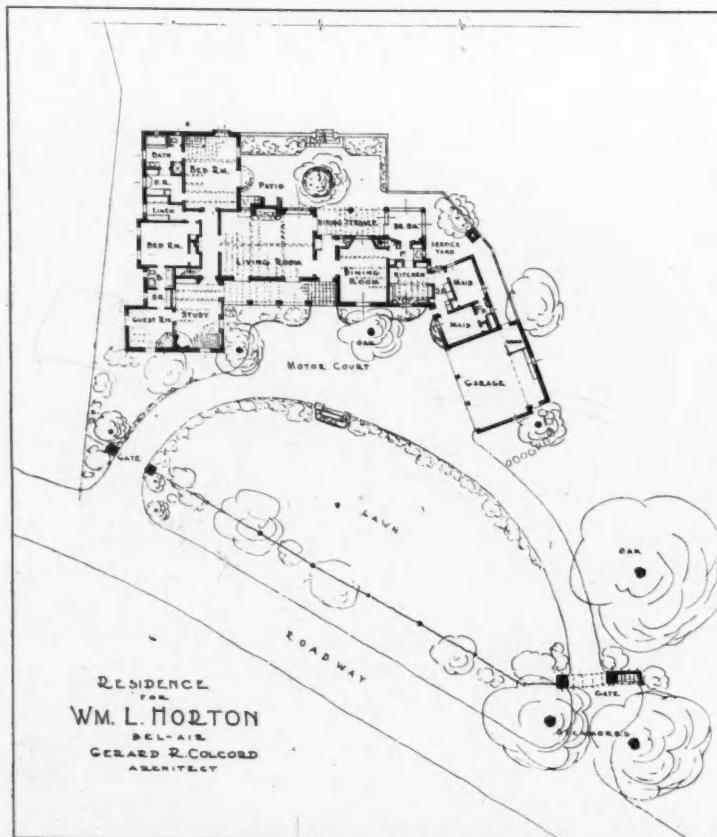
Photographs by W. P. Woodcock

The large living room with hand hewn beams has a huge fireplace. The off-white plaster walls are hand textured. Wall hangings are yellow and the Chinese rug is blue and yellow. Robert Law, interior decorator.



With the oven built into the brick walls, colorful Mexican and Spanish tiles bordering the sink and working spaces, the kitchen of the Horton residence is truly early Californian.





RESIDENCE OF MR. AND MRS. WILLIAM L. HORTON
Los Angeles, California

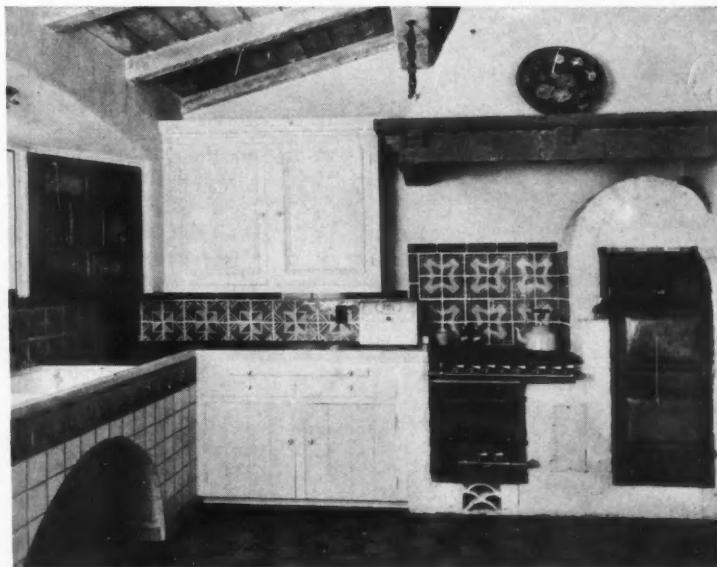
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Los Angeles, California

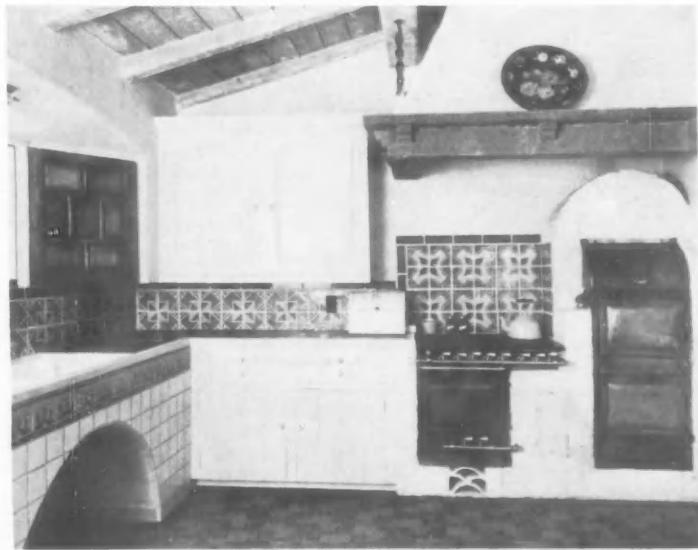
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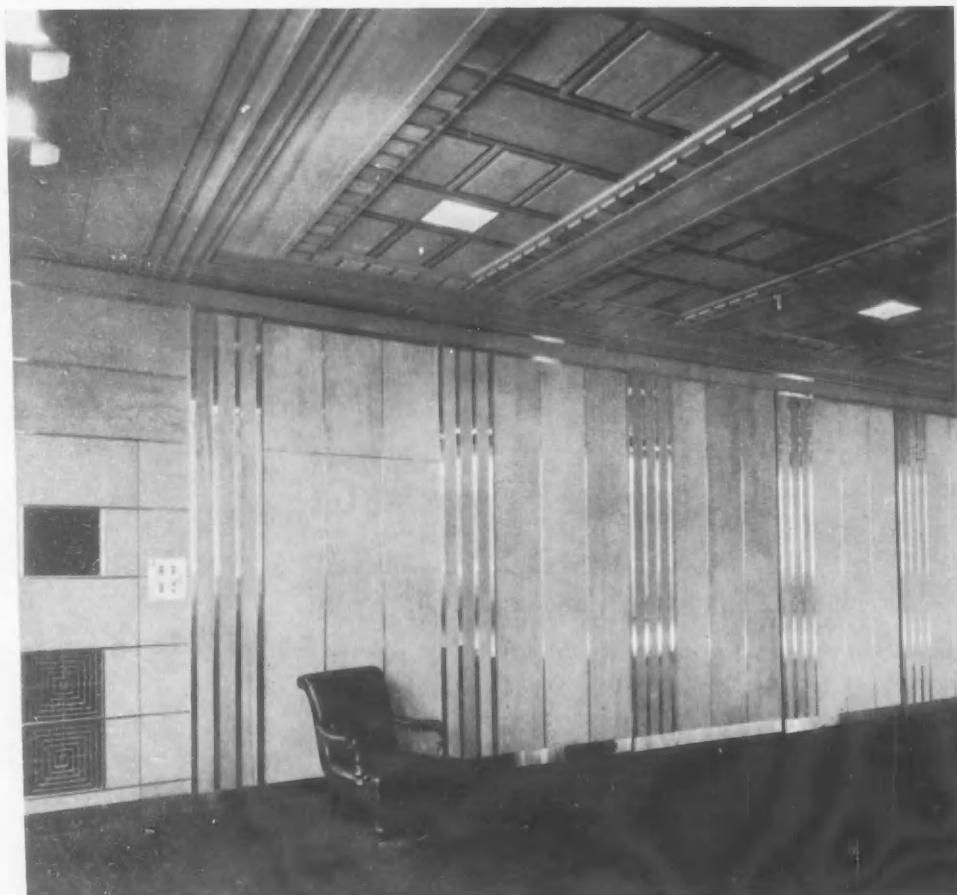
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SAN FRANCISCO'S FAMILY CLUB
REFURBISHES IN KEEPING WITH
THEIR SLOGAN "KEEP YOUNG."

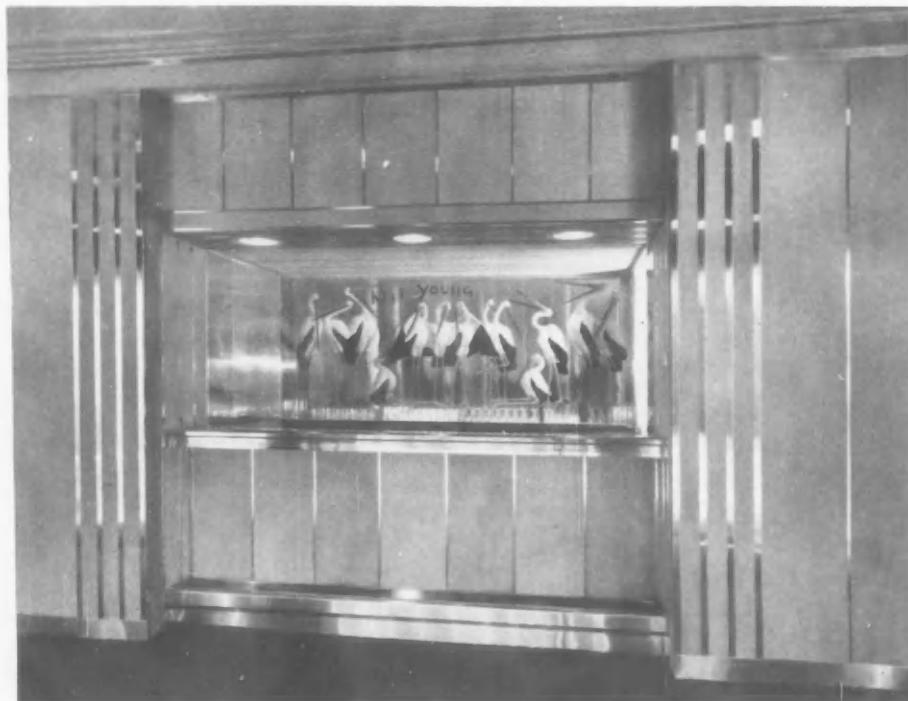
J. R. MILLER AND T. L. PFLUEGER
ARCHITECTS



At one end of the room is a small stage. There are no drops, wings or scenery other than black velour at the back and sides. The effect is excellent, centering the attention on the actors and leaving the background to be filled by the imagination of the audience. The stage is used for two or three character skits, monologues, musical numbers and small exhibits of art. All ornamentation is stainless steel.

The room will seat about 75 persons. The walls and ceiling are of smooth, untreated redwood. Wall paneling and mould lines are in stainless steel; ceiling patterns plain redwood. The overhead lights are electrical, but appear to be skylights.

That the room was designed by the same architects who did the Telephone Building, the Shell Oil Company building and 450 Sutter Street, all in San Francisco, is only another evidence of the versatility and genius of Miller and Pflueger.



Photographs by Gabriel Moulin

WHEN IS A CLUB NOT A CLUB?

By MARK DANIELS, A.I.A.

WERE you ever asked, "When is a club not a club?" The answer is, "When it's a Family." The converse may not be true in respect to a family, although if this quintuplet idea catches on, most families will be at least incorporated.

Many clubs begin their merry careers under a name and slogan that is meant to reflect the spirit, purpose or ambition of the club. Some names are a bit confusing, as witness the Friars Club, capable of interpretation in so many ways. Others quickly drift from their original aim to become something different, always decadent. I know of one so-called "Writers" club in Europe whose nearest approach to anything literary is a bust of Shakespeare behind the entrance door. On my last trip abroad I noticed that they had hung a placard below it with the name "Shakespeare" in large, red letters. I wondered who told the board of directors the identity of the bearded person in bronze.

The "Family" is a closely knit group of men adhering to the precepts of its organizers who held their first meeting, as a club, in San Francisco in 1902. In 1908 they built the clubhouse which they now occupy at the corner of Bush and Powell Streets. Without a slide rule, and only aided by my fingers, I can calculate the age of the building now as twenty-seven years, or thereabouts. Until last year, there had been no changes in the

club, other than the change and enlargement of the bar, necessitated by the passing of the Eighteenth Amendment. But last year the club took a deep breath, locked precedent in the closet, and bunged tradition in the eye. With one stroke of the president's pen, after months of deliberation, they decided to make use of some spare space on the ground floor.

There was a rumpus amongst some of the older members. Dirt that had been undisturbed for twenty-five years had to be thrown out. Old cobwebs that were woven to the cadence of Ned Hamilton's thrilling oratory had to go. A door had to be cut through a wall that had supported the wayward shoulders and stopped uncontrollable feet for two decades. Despite the grumblings of sentimentalists, the work went on. Jimmie Miller and Tim Pflueger will tell you that it took years, but it really didn't. These architects, who have built some of the finest skyscrapers west of New York, learned that designing a cloud-piercing structure is one thing, and designing a little room for a closely knit, small group of sentimentalists is another.

The original building was designed by Clarence Ward, A.I.A. His nostrils still quiver when you mention modern art or architecture, but he was overruled. I believe he has been seen to lean heavily against the new bar. No assessments were levied, an experience undoubtedly strange in any building un-

dertaking, no matter how small. Contributions for materials were made by several members who trafficked in such mundane things as lumber, steel, floor coverings. This, while most admirable, was another restriction on designing, strange to these two who always built what they wanted the way they wanted to. Finally it was done.

The room is small, as such club rooms go, but it is in taste, as such club rooms seldom go. With the exception of windows and lights, only two materials were used, redwood and stainless steel. The redwood boards were but jointed. In these joints were inserted "T" or "L" shaped strips of stainless steel. The effect is simple and crisp. All the trim is the same steel. The bar surface is oak; but all trim, including the mirrors behind the bar, is steel. A clever device is the foot rail. It forms an inclined surface toward the bar so that cigarette and cigar stubs slide to a longitudinal opening and disappear beneath the bar. The ceiling, all in redwood, may be a little too busy, and the red floor covering might have shaded into the redwood a little better had it been a sort of steel blue. But you can't look a gift motor car in the gasoline tank.

All in all, the room is delightful, and those who have not already taken ideas from the work of Miller and Pflueger will find this room a virgin field.



Photographs by W. P. Woodcock



When a structure must serve such a utilitarian purpose it is gratifying to find such harmony of proportions. This is indeed an immense engineering and architectural achievement. The view above is the east side of the Los Angeles Turf Club at Santa Anita Park, near Arcadia, California. Inspired perhaps by the heritage of the Kentucky Derby, its Colonial entrance might very well grace an old southern mansion. The crisp detail, dignified architectural restraint is combined with a bold and successful use of color. The exterior is a steel blue and all trim is white. Gordon B. Kaufmann, A.I.A., architect.



THE KING OF SPORTS COMES BACK TO CALIFORNIA

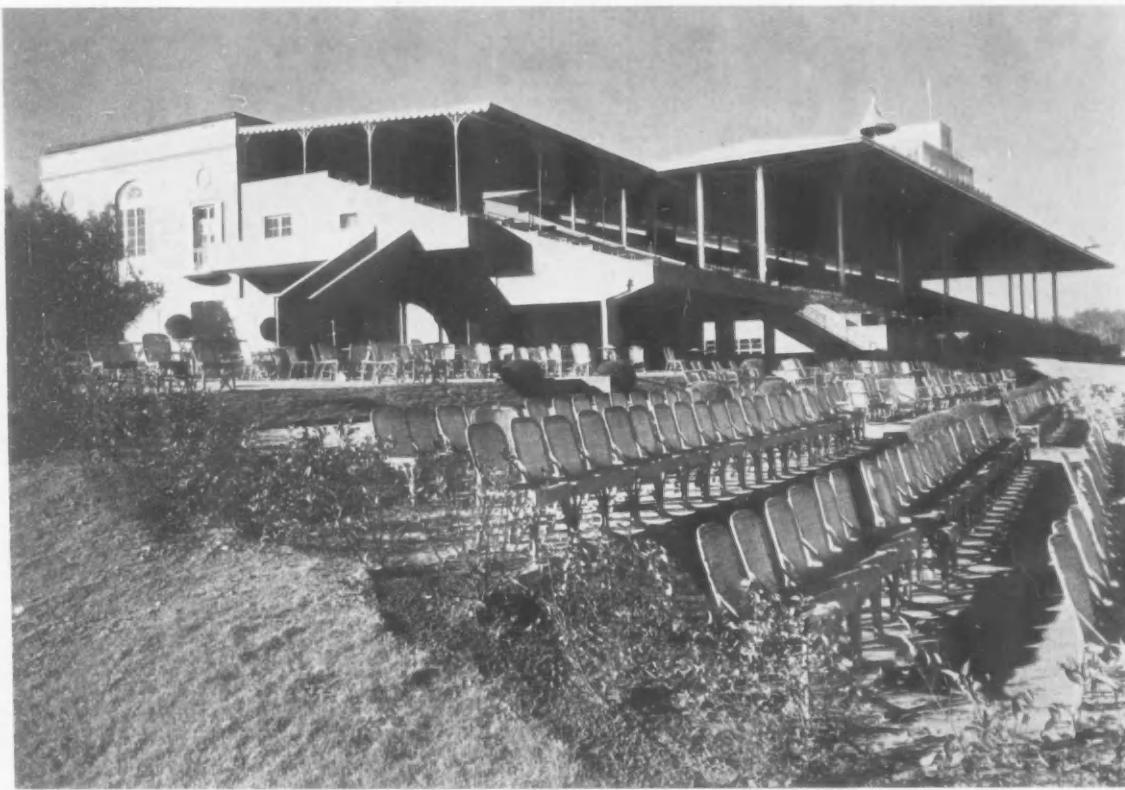


Aerial Photograph by Spence

The Santa Anita Park was so designed and developed as to provide egress to large crowds without confusion. The entire park occupies two hundred and ten acres of the famous "Lucky" Baldwin ranch. Walks, promenades and terraces afford views of the exciting pre-racing ceremonies of saddling and parading the mounts before they pass out to the track. The paddock gardens occupy six acres of beautifully landscaped grounds and there are sixty-five acres of surfaced and convenient auto parking areas. The stables were planned to accommodate sixteen hundred horses. Gordon B. Kaufmann, A. I. A., architect. Tommy Tomson, A. S. L. A., landscape architect.



WITH A SMASHING ARCHITECTURAL TRIUMPH



Members of the Los Angeles Turf Club and their guests have a private domain on the second floor of the clubhouse at Santa Anita Park. Off the club lounge is a balcony and below a terrace with comfortable wicker chairs. The clubhouse area will accommodate about five thousand persons. Between the clubhouse and grandstand a passageway leads from the paddock to the track. From the top row of the immense grandstand seating approximately eight thousand, the spectator has an unobstructed view of the mile track. The Santa Anita Derby of a mile and a sixteenth is scheduled for Saturday, February 16, and the \$100,000 Santa Anita Handicap of a mile and a quarter will be held Saturday, February 23. The latter is attracting racing enthusiasts from all parts of the country.

Quite sophisticated and modern in its open spaces and lack of cluttering knickknacks, the Ladies Lounge in the Los Angeles Turf Club offers a calm and refreshing retreat from the thrilling excitement and hubbub outside. Every detail fits in with the guiding scheme so that the eye is intrigued by the careful repetition of the main colors: silver, white and crimson. The wall paper is especially beautiful with its classic design of white and crimson against a silver background. The chairs with their white painted legs are upholstered in grey with red piping. The rich looking draperies are white with a fringe of red balls, and the crisp glass curtains are white dotted with tiny red stars. The daintiness, the freshness and the mirrored smoothness of the room are all entirely in keeping with the Colonial exterior.





A HOME IN THE MORAGA VALLEY, CALIFORNIA

VIRGIL JORGENSEN and ERNEST WEIHE
Associated Architects

Ramona Tile for the Small House

Unsurpassed for beauty of color variation, versatile in methods of application, of unexcelled permanence, and most reasonable in cost, Ramona has always been the most popular clay tile roofing for the average home.

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PORTLAND SALT LAKE CITY LOS ANGELES

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- GETHIN D. WILLIAMS, MANAGER

BON VOYAGE

By THE WORLD TRAVELER

BON VOYAGE! What sweet tidings these two words convey! Translated they mean "open sesame" to the most important adventure of your life, perhaps a delightful sea voyage through the Panama Canal, cruising the Spanish Main or on to foreign lands, strange civilizations . . . history . . . glamour . . . and romance. Fresh treasures in travel experiences are being provided by steamship and tourist companies for the insatiable traveling public. Confidently and with high expectation, travelers are setting forth on diversified trips to Europe, the storied Mediterranean, the South Seas, and round the world tours and cruises in quest of new experiences, rest and relaxation.

With its spur of new interests and activities outside habitual routine, travel enriches the mind and answers the quest for a richer, fuller, more satisfying life. There is a great deal of truth in the Turkish proverb: "He who has lived much, does not know much; he who has traveled much, knows much."

And here, the unavoidable questions rightly inject themselves: "Where can we go and what are the attractions?" "How long is the trip and what does it cost?" These questions are happily answered by the many travel offerings briefly outlined in these pages.

Coast to Coast by Water

INEXPENSIVE cruises on fast modern steamships between California and New York with calls at Panama Canal and Havana, and on some lines, Central America and Mexico ports. Rates range from \$120. Dollar Steamship Lines, Panama Pacific Line, Grace Line and United Fruit Line.

Call of the Orient

FASCINATING experiences for the spring and summer traveler in Japan, land of shrines and temples; and age-old China, presents the unusual with its teeming millions, ancient pagodas and bazaars filled with the wealth of the Indies, gorgeous embroideries, rugs and silks and exquisite jewelry. Attractive trips including the Philippines are offered by the following companies: Dollar Steamship Lines, N.Y.K. Lines, O.S.K. Line, Canadian Pacific Steamships, and States Lines.

South Sea Adventures

ACCESSIBLE at reasonable cost (with stop at Hawaii en route), Samoa, Fiji, Tahiti, New Zealand and Australia, the Continent of extraordinary interest. Served by Matson Line, Union Steamship Company of New Zealand, and Canadian Australasian Line.

Around the World Cruises

SUPREME travel experiences in new itineraries visiting additional strange ports off the beaten path at rates below those of previous years. Choice reservations are still available on the following tours: Wonders of the world de luxe tour on the SS. President Hoover leaving Los Angeles March 18th, 124 days, under auspices of Henry Miele Travel Service. Second Argosy world tours, east and west bound, leaving June 22, 1935, via N.Y.K. and Cunard White Star Lines; Travel Lovers Summer World Tours conducted by Dr. Henry Fisk; fortnightly sailings of President liners of the Dollar Steamship Lines. Time optional; N.Y.K. Lines frequent departures around the world; O.S.K. Line unique around the world service via Orient, India, South Africa and South America. Rates range from \$712 first class to \$1995.

Hawaii—The Unusual

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Abroad in Mexico

MEXICO, with its foreign atmosphere and most interesting mixture of old and new customs, continues as a magnet for the trans-continental traveler, as well as for many Californians seeking a vacation trip long to be remembered. In addition to the regular train service and the many touring parties that are being organized for trips of varying lengths to the neighboring republic, a novel "hotel car" pullman providing a weekly circle tour service from El Paso each week recently was announced as effective January 7th.

This newest travel service to Mexico is the result of the close cooperation that has developed between the Southern Pacific Lines in this country and through the West Coast territory of Mexico, the National Railways of Mexico and the Pullman Company to provide the most modern transportation for travelers to and from Mexico City. The hotel cars are air conditioned and equipped with standard pullman and cafe sections. A conductor who speaks both English and Spanish will be in charge of each car. One of the cars will leave El Paso each Monday for a two-weeks tour. Mexico will be entered at Nogales and numerous stops have been arranged along the West Coast en route to the Mexican capital. Returning from Mexico City, the trip will be through the central plateau country back to El Paso. Special round trip winter fares have been arranged.

Diversified rail and steamer trips and personally conducted tours afford a fascinating experience in Mexico at new low cost whether one considers its climate, its scenery, the character of its people or the monuments of primitive civilization made romantic by ancient customs and quaint villages. Specializing in Mexico Tours are: Hillman Cruise-Tours, Peck-Judah Travel Bureau, Southern California Tourist Bureau, Mexico Tourist Bureau, Henry Miele Travel Service, and Flynn Travel Manager.

TRAVEL JOTTINGS**Hong Kong Looks Like a Layer Cake**

THE harbor of Hong Kong is one of the most beautiful in the world. As the city rises from the esplanade along the waterfront it assumes the appearance of a huge layer cake. The Peak rises 1800 feet above sea level. A train excursion leads to Canton, where nearly a third of the population live on boats. The walls of Hong Kong are twenty feet thick and in some places forty-five feet high.

Finest Bird of Paradise Found in Celebes

THE finest species of the bird of paradise is found in the Island of Celebes. There are 160 varieties of birds in the island. This exotic island will be visited on the Wonders of the World globe-encircling tour leaving Los Angeles March 18th on the new SS. President Hoover.

Where Grotesque Images Scare Away the Evil One

THE BUDDHIST temples of Siam are usually guarded by grotesque images of giants, expected to scare off the Evil One. The most outstanding temple is that of the Emerald Buddha, in the Royal Palace enclosure. The Coronation Hall contains the magnificent altar upon which the King of Siam sits when receiving foreign envoys. The elaborate stables contain the sacred white elephants.

The Beautiful Mestizas of the Philippines

INTERESTING sights in Manila are the mestiza (half breed) women and girls, many of whom are beautiful, with soft olive complexion, red lips, pearly teeth, liquid black eyes, and long glossy black hair. Manila is the capital of the island of Luzon. Improvements made by the government of the United States make the city a beauty spot. It is clean and healthy. The old fortifications, some dating back to the occupation of Magellan, are still attractive to the visitors. Monthly 62 day conducted cruise-tours visiting Japan, China and the Philippines are sponsored by Henry Miele Travel Service in Los Angeles.

Elihu Yale Buried in Wales

The grave of Elihu Yale, for whom Yale College is named, is in Wrexham, Wales.

A QUICK REFERENCE GUIDE TO SKYWAYS**West Indies—South America**

MEXICO and Central America covered by Pan-American Airways System. Routes from Miami, Florida, to Havana, Nassau, Haiti, Puerto Rico, Virgin Islands, British West Indies, Rio de Janeiro, Santos, Montevideo, and Buenos Aires and West Coast of South America. Also routes from Brownsville, Texas, to Mexico City, Central and South America including Panama.

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TRAVEL ANSWERS

Q. Where is the street called Straight?
A. In Damascus.

Q. Why is England called Albion?
A. Because of its chalky-white cliffs.

Q. Why is China called the Celestial Empire?
A. Because its first emperors were all divinities.

Q. What is meant by Fata Morgana?
A. It refers to a mirage seen above the Straits of Messina.

Q. Please tell me about the ship called the "Flying Dutchman."
A. It was a phantom ship, said to have been seen cruising about the sea off the Cape of Good Hope. The Franconia will cover this ship's course on her voyage around the world from Los Angeles.

Q. In what part of Jerusalem is the Ghetto?
A. It is in Rome and is the section to which the Jews were formerly restricted.

Q. What are Student or University tours?
A. They are generally all-expense trips to Europe under a university leader offering tours of varying duration at special group rates. Teachers, artists, professional and business people are welcomed as members of these groups.

NOTE: As a special feature for California Arts & Architecture readers, the Travel Department invites inquiries and offers unbiased counsel on party or independent travel to all parts of the world. This service is gratis and involves no obligation. Fascinating booklets, maps and literature are yours for the asking.



Photograph by Jean Kettle.

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IS YOUR HOME EARTHQUAKE-PROOF?

(Continued from Page 13)

into vibration, the amplitude induced being the resultant of all the factors cited above. Whether the building survives the amplitude undamaged depends entirely on its inherent strength and rigidity.

What is the nature of the seismic damage?

A composite analysis of building damage by destructive earthquakes reveals the following facts.

Buildings on inferior foundations are damaged greatly. Brick and stone chimneys collapse. Unbonded-brick, hollow-tile, cement-block, and stone walls fail often. Poor mortar results in much destruction, as do unanchored roof trusses. Brick veneer tears away. Steel and reinforced-concrete frames of inferior design, fail. Light steel frames

with brick, tile, or block walls are damaged; those with reinforced-concrete walls stand up well. Porches tear loose, ornamentations break off; heavy cornices and parapets tear away. Plaster and tile partitions fail. Unbraced buildings suffer considerably. Poor materials and workmanship are the causes of much damage.

How are buildings made earthquake-proof?

The first step in the design and construction of an earthquake-proof building is to determine the proximity of active and non-active faults. Thus, if a fault passes through the site, it would be unwise, even in the absence of signs of seismic activity, to locate an important building there, for it is highly probable that in the event of a slip of any magnitude, the building will be destroyed.

The next step is to measure the periods of vibration of the site, and to investigate the soil characteristics, so as to be able to assign a probable seismic amplitude. In general, the less the probability of synchronism, and the more elastic, uniform, and

drier the materials, the smaller the site amplitude assumed.

Again, the better the grip of the site on the foundation, the greater the amplitude transmitted. An effective way of breaking that grip is to introduce a layer of gravel or broken stone between the native soil and the foundation, the foreign material acting as an insulator, and reducing the amplitude transmitted.

An adequate foundation is a vital factor in the ability of a structure to weather a destructive earthquake undamaged. Particularly is this so if the soil is of questionable character. The ideal aseismic foundation is a reinforced-concrete mat. If this is out of the question, the footings should all be at the same level, and interconnected by beams able to keep them so during earthquakes. Where piles are required, and soil values permit, short piles are preferable to long piles driven to hardpan.

The fundamentals of correct earthquake-proof design are symmetry of plan, mass, and rigidity. Buildings should have a closed plan, this type having proved best. Buildings should be designed to vibrate as units. They should be fire-proof, and protected from fire by earthquake-proof water supply systems. Floors and walls of reinforced-concrete are preferred. Chimneys should be of reinforced-concrete, or of sheet metal. Monolithic construction is advantageous. Metal lath partitions are advisable. Materials and methods of construction should be of the best.

To relate how all of these factors are incorporated in the design and construction of important structures is, of course, out of place in this article, and belongs to the province of specialists in the dynamical design of earthquake-proof structures. However, for small homes, the following rules may be given. Homes designed and constructed in accordance with them will weather major earthquakes undamaged.

1. Do not build over a fault.
2. Avoid loose fill, or wet ground.
3. Use a reinforced-concrete mat foundation, and reinforced-concrete cellar walls. The foundation, walls, and first floor should be strongly interconnected so that they form a box which acts as a unit.
4. To this attach the frame, whose outside boards are to be laid diagonally and fastened strongly to the studding.
5. Roof framing should be well braced and tie opposite walls together firmly.
6. Use metal lath partitions.
7. Fasten tiles individually.
8. Chimneys should be of reinforced-concrete, or sheet metal.
9. Parapet walls, and projections should be strongly fastened to the frame.
10. Correct design, good materials, and honest construction are most essential.



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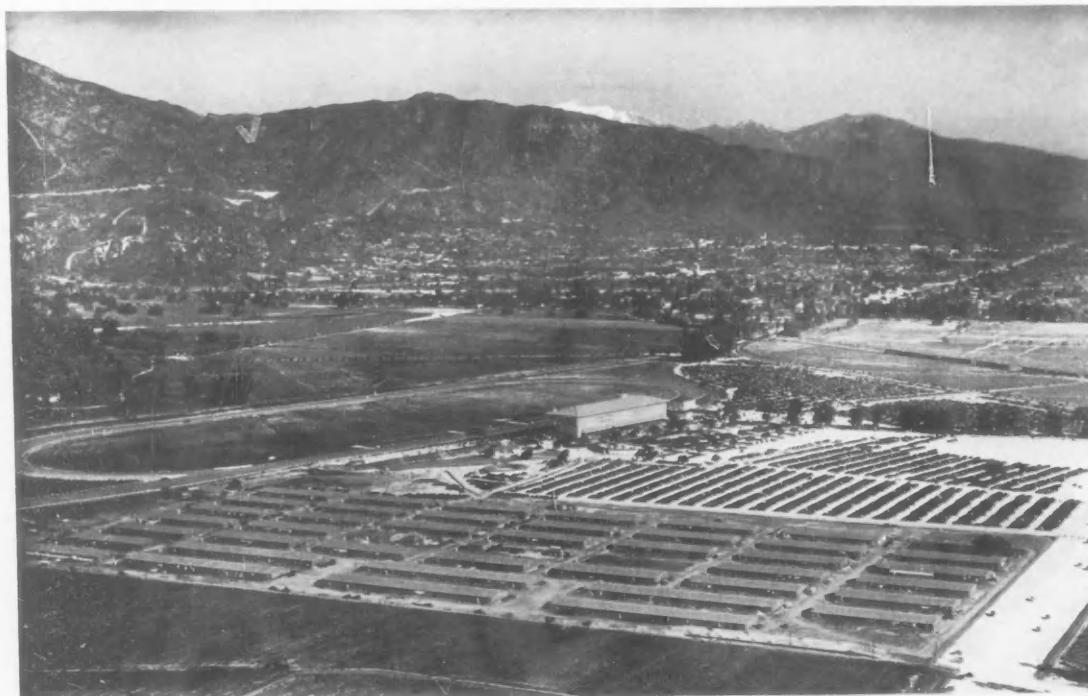
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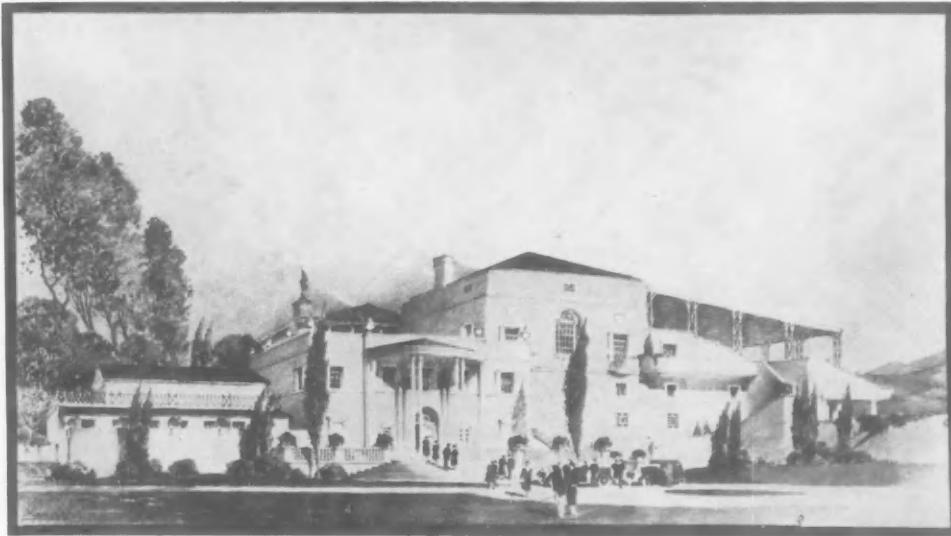
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BOOKS

By EDWIN TURNBLADH



"WHERE NOTHING EVER HAPPENS," by Lee Shippey. Houghton Mifflin Company. \$2.00.

In January I reviewed Harry Carr's, "Riding the Tiger," and now in February I have been reading Lee Shippey's, "Where Nothing Ever Happens." Both books are by California writers—both staff members of the Los Angeles Times. Like Harry Carr's news commentary, "The Lancer," Lee Shippey's, "The Lee Side o' L. A." is a morning glory of American journalism.

The point I am coming to here is that I think there could well be created a California Book of the Month—or something of that kind—chosen from the marked deal of notable literary work done by Californians.

If I may presume to elect myself a charter arbiter on the matter, I rush up, breath in hand, to give my January choice to "Riding the Tiger" and my February vote to "Where Nothing Ever Happens," both published by the Houghton Mifflin Company.

The locale of Lee Shippey's book is not Harry Carr's Orient—but the strength of the book consists considerably in the idea that it could be. There are small towns like Ourville in China, Japan, and on all soils—and the people of Ourville are the folks of all the world, neighborly at heart, various yet akin.

"Where Nothing Ever Happens" evaporates the regret of many small town youthful authors that there's nothing to write about in a small town—no characters for a universal story, nor any "significant" events. In Lee Shippey's words, "Ourville is a world in miniature." There pass before you "our richest man" and "our

poorest woman"—"our genius" and "our witch woman." Others, too, happen to be seeking bread, love, and God in Ourville.

Neither briefly nor "far into the night" could I ever tell you all the warm and gentle understanding of one of the most popular and beloved books of many years.

"MURDER IN CATALINA BAY," by Tracy Knight. Haskell-Travers, Inc., Los Angeles. \$2.00.

Off to a racy start from the opening shots of pert Americanese, "Murder in Catalina Bay," written by Tracy Knight, darts along, kicking up salty water, into one of the most speedy and original yarns of the entire murder cycle.

The originality springs partly from the earthy snap of language and manner, partly from the crew of characters and the fresh settings, and partly from the unique style of the demise.

I am sorry to report that, since the run of murder literature, I have lost all my childhood reverence for the wit of Bluebeard. Hanging up one wife by the hair was clever, indeed, and probably even the wife thought so—but to hang up six more in the very same fashion would have been downright tiresome to a more bright and inventive sort of fellow.

What I like about "Murder in Catalina Bay" is the same fizzing sprightliness that made "The Thin Man" a best seller and a corking movie. The good natured whip cracking of repartee, the refusal to be at all consistently gruesome about the affair, and the entertaining mode of narrating events through the breezy vocabulary and lackadaisical outlook of one of the characters—a young hack writer of film mysteries—all give the story a jaunty and peppy style that make it differently diverting reading.

I read the work in manuscript form and some of the excess explanation that crowds many mystery yarns will likely be cut from the finished pages. Mystery authors are too conscientious.

Look for "Murder in Catalina Bay" when it appears at the shops early in March. From Haskell-Travers of Los Angeles, the book marks another step in the career of a notably rising publishing house.

"A WINTER DIARY AND OTHER POEMS," by Mark Van Doren. The MacMillan Company. \$1.90.

Poems defy review. The writing of true poetry can no more be taught than its magic can be understood.

The substances that compound four lovely lines assemble a moment and swiftly fade. What remains is a portion of the gods, so exactly mixed that not a drop may be added or taken away. And the recipe, known perhaps least to the composer, is forever lost.

The final charm of poetry remains, I think, in its music—never in its logic. Most of the world's finest poetry probably emerged out of some futile tears, some logically useless regrets, some longings that could never conceivably be fulfilled. And take apart, word by word, a poem that sings to you. What is there? No one but yourself—no dictionary or copy book of rules—can tell you why it catches fire in you. It is your poem, and like a friendship of yours, no one else may fairly pass judgment upon it.

After an evening of reading into Mark Van Doren's, "A Winter Diary and Other Poems," I can only refer the book to you. For myself, I am partial to the man's work. Mr. Van Doren, it seems to me, reflects in his poetry a mind that, while sharply and rather sadly aware of the elusive treachery of existence, moves with an even, philosophic balance—awake to the shy, furtive beauty that rustles through our days and ways.

The title poem, "A Winter Diary," faithfully and appreciatively describes country life—with the colors of a February sunset, the fragrance of a barrel of stored apples, the purr of the cat by the farmhouse fire. Picturesque, homely, a story of plain and quiet joys—not the warm glory of June could bring a more real gladness.

"THE CURTAIN FALLS," by Joseph Verner Reed. Harcourt, Brace and Company. \$2.75.

Speaking with the authority that comes from knowing just a trifle more than nothing about the subject, I am prepared to state that I have now discovered an almost perfect textbook on theatrical producing. I thought the same about Stanley Walker's "City Editor," in the field of metropolitan newspaper work.

Neither "The Curtain Falls" nor "City Editor" provide any technical rules—or anything, whatsoever, that may be paternally termed "counsel" for youthful aspirants with brightly shined shoes. In fact, Joseph Verner Reed's book even concludes with his quiet exit from the business, after having been hardly successful—from a model viewpoint of black ink on the ledgers.

Yet, "The Curtain Falls" captures

entirely, I think, the real and gay madness that is commercially known as the theatrical business. And while I suppose that sober texts on rules and technique are helpful to beginners at any occupation, I wonder if, in most lines, like in theatrical producing and newspaper reporting, there are not a good many delightfully deranged moments and methods that are part of the "ropes" and much of the indefinable spirit of the work. More texts are needed on the slighted aspects of various vocations.

At all events, "The Curtain Falls" is a grandly amusing, scintillant and witty memoir of a wealthy young Yale graduate's ventures in play producing. Experienced and remembered with a genuine love of the sheer fun it all was—although very little was tangibly accomplished—the book will serve you well at counter-balancing your grim and determined moments. Moreover, in defining the varied and often mildly daffy duties of a theatrical producer, the volume is encyclopedic. For rainy days and all days, "The Curtain Falls" is the book that cheers. Quaff soon its merry contents.

CORRESPONDENCE

I have a note from H. L. Mencken with the good news that he is now engaged on revising his searching study, "The American Language."

So constantly shifting and expanding is our unique block building with the alphabet, and so often do we escort the stray alley cats of our language into the parlor that yesterday's slang is today's bon mot.

I have often wished that Mencken undertake a comprehensive history of the United States from Washington to Roosevelt—both political and social. No one I can think of could write a more penetrating and genuinely interesting chronicle of the American people of characters and events. By virtue of style and power, Mencken could write a great work.

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PLANT LISTS

EDITED BY THOMAS D. CHURCH, M. L. A.

VINES

Compiled by Adele Wharton Vaughan

(Common Names in Parentheses)

AROMATIC FLOWERS

Gelsemium sempervirens (Carolina Jessamine)
Jasminum sp.
Lonicera sp.
Mandevilla suaveolens
Wisteria sp.

HANGING BASKET VINES

Acaena microphylla (New Zealand Bur)
Asparagus Sprengeri (Sprenger Asparagus)
Bignonia sp.
Campanula isophylla (Italian Bellflower)
Cissus capensis (Evergreen Grape)
C. rhombifolia (Cissus)
Dioclea batatas (Cinnamon-Vine)
Fuchsia procumbens (Trailing Fuchsia)
Linaria cymbalaria (Kenilworth-Ivy)
Lobelia (Trailing)
Lotus pelorus
Lysimachia nummularia (Moneywort)
Microseris chamissonis
Nepeta hederacea (Ground-Ivy)
Saxifrage sarmentosa (Strawberry Saxifrage)
Tradescantia fluminensis (Wandering Jew)
Vinca major and variety
V. minor (Common Periwinkle)

PORCHES

Actinidia chinensis (Yangtze tree)
Ampelopsis sp.
Antigonon leptopus (Rosa de Montana)
Bignonia sp.
Cissus capensis (Evergreen grape)
Dolichos latus (Australian Pea Vine)
Humulus lupulus (Common Hop)
Jasminum sp.
Lathyrus sp.
Lonicera japonica chinensis (Chinese Honeysuckle)
Lonicera japonica Halliana (Hall's Japanese Honeysuckle)
Passiflora sp. *Phaseolus multiflorus*
Philadelphus mexicanus (Mexican Mock Orange)
Polygonum aubertii (Fleece Vine)
Pueraria thunbergiana (Kudzu-Bean)
Tecomaria capensis (Cape Honeysuckle)
Wisteria sp.

SCREENING VINES

Bignonia buccinatoria (Blood Red Trumpet Creeper)
B. caprifolia (Crossvine)
Boussingaultia baselloides (Madeira Vine)
Dolichos latus (Australian Pea Vine)
Gelsemium sempervirens (Yellow Jasmine)
Jasminum primulifolium (Primrose Jasmine)
Lathyrus latifolius (Perennial Pea)
Lonicera japonica chinensis (Chinese Honeysuckle)
Lonicera japonica Halliana (Hall's Japanese Honeysuckle)
Maurandia sp.
Muehlenbeckia complexa (Wire Vine)
Pandorea australis (Australian P.)
Plumbago capensis (Cape Plumbago)
Pueraria thunbergiana (Kudzu-Bean)
Tecomaria capensis (Cape Honeysuckle)

TRELLIS

Akebia sp.
Clematis jackmani (Jackman's Clematis)
Jasminum azoricum (Azeo Jasmine)
Jasminum gracilinum (Jasmine)
Jasminum floridum (Jasmine)
Jasminum officinale (Common White Jasmine)
Miletia megasperma (Winter Wisteria)
Trachelospermum jasminoides (Confederate-Jasmine)

WET SOIL VINES

Acaena microphylla (New England Bur)
Asarum cordatum (Wild Ginger)
Jasminum primulifolium (Primrose Jasmine)
Tradescantia fluminensis (Wandering Jew)

TREE CLIMBING VINES

Antigonon leptopus (Rosa de Montana)
Ampelopsis sp.
Bignonia caprifolia (Crossvine)
B. chinensis (Chinese Trumpet Creeper)
B. radicans (Trumpet Creeper)
B. venusta (Flaming Trumpet Creeper)
Bougainvillea spectabilis (Great Bougainvillea)
Clematis ligusticifolia (Western Virgin's-Bower)
C. montana (Anemone Clematis)
C. paniculata (Sweet Autumn Clematis)
Gelsemium sempervirens (Yellow Jasmine)
Miletia megasperma (Winter Wisteria)
Passiflora sp. (Passionflower)
Phaseolus multiflorus (Scarlet Runner)
Polygonum aubertii (Fleece Vine)
Solanum jasminoides (Jasmine Nightshade)
Vitis sp.
Wisteria sp.

VINES

SHADE TOLERANT

Acaena microphylla (New Zealand Bur)
Ampelopsis tricuspidata (Japanese Creeper)
Asparagus sp.
Campanula isophylla (Italian Bellflower)
Cissus rhombifolia (Cissus)
Dolichos latus (Australian Pea Vine)
Hardenbergia Comptoniana (Winter Creeper)
Hedera helix (English Ivy)
Lonicera japonica aurea reticulata (Yellownet Japanese Honeysuckle)
Nepeta hederacea (Ground-Ivy)
Saxifrage sarmentosa (Strawberry Saxifrage)
Vinca major (Bigleaf Periwinkle)
Vinca minor (Common Periwinkle)

SLOW-GROWING VINES

Asparagus plumosus (Fern Asparagus)
Cissus capensis (Evergreen Grape) (Slow in Bay Region)
C. rhombifolia (Cissus)
Euonymus radicans (Wintercreeper)
Ficus pumila (Climbing Fig)
Ficus pumila minima (Dwarf Climbing Fig)
Gelsemium sempervirens (Yellow Jasmine)
Hardenbergia monophylla
Hoya carnosia (Wax Plant)
Jasminum azoricum (Azores Jasmine)
Jasminum simplicifolium
Monstera deliciosa (Ceriman)
Trachelospermum jasminoides (Confederate Jasmine)
Wisteria sp. (at first)

TENNIS COURTS

Actinidia chinensis (Yangtze Tree)
Bignonia buccinatoria (Blood Red Trumpet Creeper)
Gelsemium sempervirens (Yellow Jasmine)
Jasminum rigidum (Privet Jasmine)
Jasminum simplicifolium (Jasmine)
Maurandia sp. (Maurandia)
Pandorea jasminoides (Jasmine P.)
Pithecoctenium muricatum (Mexican Monkeycomb)

TREE TRUNKS ONLY

Ampelopsis sp.
Dolichos latus (Australian Pea Vine)
Euonymus radicans vegetus (Bigleaf Wintercreeper)
Humulus japonica variegatus (Japanese Hop)
Schizophragma hydrangeoides (Japanese Hydrangea-Vine)
Tecomaria capensis (Cape Honeysuckle)

TRAILERS FOR TUBS IN SHADE

Acaena microphylla
Asparagus plumosus (Fern Asparagus)
Asparagus Sprengeri (Sprenger Asparagus)
Campanula nesophylla alba (Bellflower)
Cissus rhombifolia (Cissus)
Linaria cymbalaria (Kenilworth-Ivy)
Microseris chamissonis
Nepeta hederacea (Ground-Ivy)
Tradescantia fluminensis (Wandering Jew)

TRAILERS FOR TUBS IN SUN

Asparagus Sprengeri (Sprenger Asparagus)
Lotus pelorus
Lysimachia nummularia aurea
Microseris chamissonis
Nepeta hederacea (Ground-Ivy)
Saxifrage sarmentosa (Strawberry Saxifrage)
Trapoelum minus
Vinca major variegatus

WINDOW BOXES

Asparagus Sprengeri (Sprenger Asparagus)
Convolvulus mauritanicus (Morocco Convolvulus)
Lotus canariensis
L. pelorus
Fuchsia procumbens (Trailing Fuchsia)
Nepeta hederacea (Ground Ivy)
N. mussine (Ground Ivy)
Trapoelum majus
Vinca major variegatus

WALL TOPS

Bignonia venusta (Flaming Trumpet Creeper)
Convolvulus mauritanicus (Morocco Convolvulus)
Ficus pumila (Climbing Fig)
Hardenbergia monophylla (Hardenbergia)
Linaria cymbalaria (Kenilworth-Ivy)
Lapelia albiflora
Mesembryanthemum roseum (Rose Figmarigold)
M. cardifolium (Heartleaf Figmarigold)
Sollya heterophylla (Australian Bluebell-Creeper)
Streptosolen jamesonii

STATE Highway Officials at the meeting of their association in Santa Fe recently, discussed the subject of zoning in its application to the control of building along the highway. This is especially applicable to California where motoring for pleasure has become one of the chief inducements bringing people to the Pacific coast.

Mr. C. C. Carleton, Chief of California's Division of Rights of Way, was asked by the State Highway Officials to present California's solution of this intricate problem and his opinion was reported in the Public Works official journal for January of this year.

No one who drives along our highways can avoid a feeling of annoyance when some particularly beautiful view is cut off by a great sign which, whether telling us what to do for a cold or where to buy our stockings, is not at all interesting when the loveliness of California's countryside is obscured. One of our oldest oil companies has led the way by taking down all its road signs. With all of the signboards removed, what a glorious countryside this would be!

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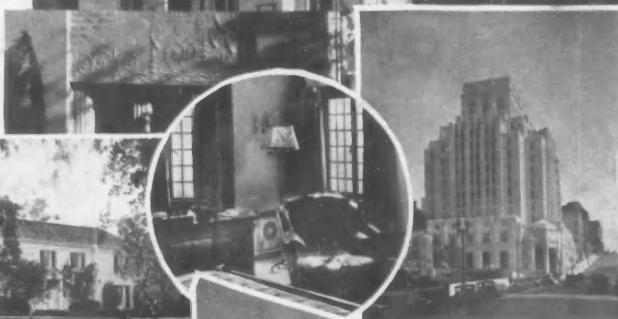
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